

MODERN LANGUAGE NOTES.

Baltimore, December, 1891.

NEIDHART VON REUENTHAL AND BERTHOLD STEINMAR VON KLINGNAU.

OUR task begins appropriately with a consideration of the times in which these men lived, and the experiences of their respective lives. What we know of NEIDHART'S career is derived chiefly from passages of his own works, and from scattered references to him on the part of his contemporaries and of those writing in the next century. WOLFRAM VON ESCHENBACH, the only poet who mentions him as still alive, says in his 'Willehalm,' 312, 11 ff.:

"Man muoz des sime swerte jehen,
het ez her Nithart gesehen
über sinen geublihel tragn,
er begunde sinen friunden klagn."

This bit of innocent raillery ridiculing the poet's habit of calling frequently upon his friends for assistance against his enemies and rivals, bears incidental testimony to his knightly rank. The poet avoided the disagreeable suggestiveness of his first name by calling himself *den von Riuwenthal*. Aside from the market value the title possessed as a kind of trademark to insure the circulation at home and abroad of his poems, the suggestion of nobility contained in the *von* was doubtless agreeable to one who, even when constantly associating with peasants, never forgot the superiority of his own birth. Definite statements of NEIDHART like those contained in 25, 27 and 49.11 (KEINZ) lead critics to agree upon Bavaria as the place in which to seek the poet's home. Although the exact spot where he lived is still a matter of conjecture, the discovery in a document of about 1249 of the *Friedrich in der gassen* mentioned in 22, and other similar minor identifications, lead KEINZ to conclude that NEIDHART was an inhabitant of the Northern part of the Bavarian Upper Palatinate, in the former county of Sulzbach.

A single mention of his mother as still living (19.50) is the only item of family history that his poems contain, and neither this nor any other facts, as yet discovered, corroborate in the

slightest degree H. HOLLAND'S guess that NEIDHART was an illegitimate scion of a noble Bavarian family. His language is that of the early part of the thirteenth century; the allusion, mentioned above, of WOLFRAM belongs approximately to 1220 A. D.; we know that the poet took part in the crusade of 1217-19; the stormy time for Austria spoken of in his sixty-fifth song was probably that occasioned by the invasion of that country in 1226 by the Germans and Bohemians; the visit of the Emperor in Austria sung in 62 and 63 occurred in 1237; and WERNHER DER GÄRTNER (1250) mentions NEIDHART as no longer living: we may, therefore, with KEINZ assume 1180 and 1250 as the probable extreme dates of the man's life.

He seems to have cared very little for politics, and to have taken little active part in the political movements of the day. Absence of offensive partisanship as a lever for his enemies, is a strong argument for those who see in the open insults NEIDHART received, while in Bavaria, from the peasants, in the loss of his house by an incendiary fire, and in the final breach of friendship between the poet and his duke, acts of revenge upon a successful rival in the affections of the young peasant women, and upon one who knew too well how to satirize peasant weaknesses.

In 49.1.2 we learn that the duke deprived the poet of his Bavarian fief, a blow felt keenly because it meant the loss of his rank and consequent right to sign his poems "von Riuwenthal," a formula to whose value I have already alluded. Very likely the fact that NEIDHART'S reputation as a poet had already spread to Austria, helped to determine him to go thither at this juncture. His participation in the Austrian crusade, and the circumstance that the Austrian duke FRIEDRICH was just at this time on bad terms with the Bavarian duke, prepared for him a cordial reception in his new home. In 49.16 he mentions with satisfaction the fief at Mölk given him by his Austrian patron. Contact with the upper classes of society and the attendant widening of the poet's horizon, make this an important epoch in his career.

With the sketch, as noted above, of the externals of NEIDHART's life, we can only compare a few unsatisfactory details that form the sum total of what we know of BERTHOLD STEINMAR VON KLINGNAU.

R. MEISSNER has presented in succinct form the gist of what has hitherto been discovered in this line in a dissertation of 1886.* To his results we owe the following résumé of STEINMAR's life. Documentary evidence and allusions in his poems to contemporary events, are our sources of information. In documents of the house of KLINGNAU written from 1253 to 1270 A.D., there is repeated mention of two brothers BERTHOLD and CONRAD STEINMAR, who appear as witnesses. The absence of the title *miles* and the grouping of these names with those of government officials, lead MEISSNER to infer that these men were not of knightly rank, and that they were employés of the government. Both dwelt in the town Klingnau, on the Aar, which, with the neighboring castle, was built by Sir ULRICH VON KLINGNAU in 1240 A.D., and belonged to his descendants. The fact that the town was occupied in 1240, and, later, almost exclusively by government officials, is cited by MEISSNER as another item of probable evidence that the STEINMAR brothers were in government employ. MEISSNER has also discovered mention of a certain BERTOLDUS STEINMAR, *miles de Klingnau*, as drawer of a document dated Sept. 7, 1290; and he regards this man, either the son or nephew of one of the above described brothers, as our poet. The later date of the *miles de Klingnau* is certainly in favor of this identification.

Two passages in STEINMAR's poems contain historical allusions. In MEISSNER's edition, iii, 3 f., is as follows:

"Hab ich gegen ir valschen muot,
der ich sender diene
sô geschehe mir niemer guot,
unt mûeze ich von Wiene
niemer komen mit vrûderichem muote."

The critics agree in explaining this as referring to Rudolf von Hapsburg's first campaign against king Ottokar of Bohemia. Rudolf began the siege of Vienna, October 18, 1276, and dismissed the estates of the empire in the

*BERTOLD STEINMAR VON KLINGNAU und seine Lieder. Paderborn, 1886.

following November. But the Swiss troops from his ancestral lands were retained, and our poet, through his connection with WALTHER VON KLINGEN, an intimate friend of Rudolf, remained with the rest. The spring of 1277 is, therefore, the time when these lines were probably written. The words in xii, 4. 4 f.,

"Vil der kalten nahte
liden wir ûf dirre vart,
die der klûnec gen Mîzen vert:
wê daz si ie sô spaetiu wart!"

show the poet engaged in a campaign with the King against Meissen late in the season, complaining of the cold nights, and regretting that the expedition was not undertaken earlier in the year. A comparison of the various possible historical events here meant, leads to the conclusion that the situation is one of the expeditions made by Rudolf from Erfurt as base of operations against the robber barons in 1289.

This is all we know of the outer life of STEINMAR. In the absence of evidence to the contrary, it is enough to make MEISSNER's conclusion very acceptable.

Both STEINMAR and NEIDHART were men of knightly rank. Both seem likewise to have been dependent upon a court patron. STEINMAR, however, was a government employé, while NEIDHART was a vassal of his duke. Both seem to have been alike in their aversion to war. STEINMAR expresses in xii, 4. 4 ff., his impatience at the course of things in the campaign against Meissen, and we shall presently hear NEIDHART complaining of the tedium of his crusade.

Turning now to the work of the two men, we note that NEIDHART began as a singer of dance songs intended for a peasant audience, and treated, therefore, themes drawn from the simple, unpretentious lives of the poet's associates. The tone of his early songs is that of the real minnepoet who sings, from love of the art, the sunny side of the life he leads. In place of the court and the lady of rank, we have here the plain life of the village and the charms of peasant beauties. Keen delight in returning summer and the accompanying prospect of gay dances under the linden and on the village green, is the inspiration of poems like Nos. 1, 3, 4, and forms, with variations introducing the girl anxious for the dance, and her mother who

either restrains or encourages her, the groundwork of NEIDHART's first songs. In spite of his noble birth, the poet seems perfectly satisfied with his peasant surroundings and slight income. His little farm afforded him a comfortable though modest living, and he enjoyed playing the rôle of lion among those whose long ears did not annoy him as long as the contrast was in his favor. As general favorite of the girls, and dreaded rival of the young men, he seems to have prospered until the consequences of his intimacy with Jiutel, the subject of several of his early songs, made an interruption necessary. The resulting state of public opinion in his neighborhood may have helped him in his decision to join the crusade of 1217-1219.

Before passing to his subsequent work, let us compare this first period with the corresponding epoch of STEINMAR's career. In both we find sincere devotion to an ideal. Both write in the manner of the court minne-poet, and both are skillful in the technique of their work. Each is wise in selecting situations for artistic treatment from the lives of the people he knows. But NEIDHART is ignorant of court life, and sings the song of the *Reien* and the *Tanz*; whereas STEINMAR follows closely the traditions of court minne-poetry, and expresses his complete resignation to the coldness of his mistress and his determination to serve her still, even though she should never reward him. NEIDHART is in the beginning of his career a successful, and STEINMAR a hopeful, lover. NEIDHART's diction is from the nature of his subject-matter simpler and more direct than that of STEINMAR. Compare in this connection NEIDHART, 4. 1:

"Uf dem berge und in dem tal
hebt sich aber der vogele schal,
hiuwer als ê
grüener klê,
rûme ez, winder: dû tuost wê,"

with STEINMAR, ii. 1:

"Swenne ich komen wil von sware,
sô gedenke ich an ein wip:
diu ist schœne und êrebære
daz ir tugentlicher lip
höhet minen senden muot
als ein edelen valken wilde
sîn gevidere in lûften tuot."

Smoothness and correctness of expression

characterize both; but one sings because he must, the other because he will. Detailed study of the works of both authors corroborates the view that NEIDHART is much the more spontaneous of the two poets. In only one of NEIDHART's poems; viz., No. 5, do we find the refrain, a form of verse that STEINMAR uses constantly.

With NEIDHART's 'Kreuzlieder' written while the author was yet in the east, in the spirit of a man tired of camp life and war, longing for home and friends, we may compare STEINMAR's greeting (xii) to his mistress, written from the camp of Rudolf von Hapsburg during the campaign against Meissen. NEIDHART's words to the fictitious *bote*, 24. 29 f.:

"Sage der meisterinne
den willichichen dienst mîn,
sî sol diu sîn
diech von herzen minne
vür alle vröuwen hinne vür.
ê ich's verkür
ê wold ich verkiesen der ich immer teil gewin-
ne,"

find a parallel in those of STEINMAR, xii, 3:

"Du solt mîn meie sîn
unt mîn spilndiu wunne,
und ich der diener dîn.
Klar alsam diu sunne
ist dîn lichtes ougenbrehen:
da müeze ich in kurzer zit
mich noch vrœlich inne erschen
vrœlicher sunnentac,
rôse in süezem touwe
ich iuch wol gelichen mac."

The impatience of a poet amid the trials of camp life, find similar expression in NEIDHART, 24 a, 1:

"Ob sich der bote nû sûme,
sô wil ich selbe bote sîn
zen vriunden mîn.
wir leben alle kûme;
daz her ist mêr dan halbez mort.
hey, wære ich dort!
bi der wolgetânen læge ich gerne an minem
rûme,"

and in STEINMAR, xii, 4:

Êst Ungelückes sîn
und an der schiltwahte
.....
vil an der kalten nahte
liden wir ûf dirre vart,
die der klûnes gen Mizen vert:
wê daz si ie sô spaetiû wart!

The cordial reception accorded the returned

crusader, seems to have restored his youth and vivacity, and we find him again to be the leading spirit of the village merry-makings, occupying once more the position of general favorite, which had been lost temporarily through his indiscretion with reference to Jiutel. Smitten this time by the charms of a girl named Friderun, he seems to have intended honorable marriage with her. Unfortunately, however, her mother or stepmother, had conceived other plans and secured the girl's betrothal to a young peasant named Engelmar. The latter's familiarity shown in snatching from Friderun's side the hand-mirror she wore suspended by a chain, according to a custom of the period, is an especial cause of sorrow to NEIDHART from this time henceforth. Whether the mirror was a present from NEIDHART or not, and whatever the degree of intimacy between Friderun and Engelmar before the latter's impudent act of defiance, the invariably fragmentary character of the poet's numerous bitter allusions to the affair, shows plainly that he felt as a keen disappointment the hopelessness of his suit. He now becomes peevish, crabbed and pessimistic in his views, suspicious of his old friends and jealous of almost every young peasant of his acquaintance. The light humor of his previous songs becomes bitter mockery, and the poet appears at a decided disadvantage. The poems written during these years, reflect the increasing moroseness of their author, and his impatience with the life and aims so attractive to him only a short time before. Losing the moral advantage of a dignified bearing, he descends in his growing use of personal sarcasm and open threats to the plane of his enemies. His prevailing tone is that of faultfinding with the wintry weather and of impotent scolding at the wicked peasants. The Fallstaffian extravagance of some of his threats, as in 36, 53 ff.:

"er und etelicher sin geselle
den ich tanzeut an ir hant ersnelle
des si gewis, ich slahe in daz sin offen stât ein elle,"

hints at NEIDHART's consciousness of his cap and bells. But he is most of the time too deeply in earnest to remember, with his audience, the Jack Pudding character of the rôle he is playing. In the greater proportion of *Winter*-as compared with *Sommerlieder*, we hear the

wail of a poet who feels bound to love what he hates, and to praise what he at heart despises. With this not very admirable attitude of mind, that of STEINMAR corresponds to some extent in the second and third periods of his career. Unlike NEIDHART, STEINMAR had the courage, as we shall presently see, to take the only honorable course open to a poet in such circumstances. At first STEINMAR was a genuine minnepoet. In unwearying, even if unrewarded, service of his chosen mistress, he found his first duty and the inspiration of his early songs. Poems like No. ii, assuring us that the thought of his lady-love is a talisman for banishing all sadness; that her beauty, honor and virtue give his spirit wings to mount upward like a wild falcon; that she is an honor to womankind and seemed to him, when first he saw her in her loveliness, like an angel from the skies, filling his heart with the joy felt by a soul when winging its way from purgatory to heaven,—are characteristic of STEINMAR in his youth. There is not a shadow of suspicion here that the ideal is Quixotic and not worthy of his best effort. Later his poems betray distrust in the source of his inspiration. While still continuing to sing in the old tone, he clearly sees the absurdity of some of his old ideals. No. x, for instance, especially the refrain:

"So lebe ich in sendem ungemache:
vor minneschrecken muoz ich mich
tûchen als ein ente sich,
die schnelle valken jagent in einem bache,"

is the work of a man determined to abide by a choice, made long ago, which he now regrets. No. xiii, with its hypothetical refrain:

"Deist mir alles niht ze vil,
ob si mich noch troesten wil,"

belongs to the same period.

No. ix, 2 expresses manifest dissatisfaction with the artificial sentiment at the bottom of *Frouwendienst* and desire for a *quid pro quo* basis for the author's future singing. Our scanty knowledge of his life does not enable us to follow in detail the change of opinion that separates the first period from the second and third periods of STEINMAR's career. Without doubt he absorbed more or less of the current skepticism in regard to the aims and ideals of the previous century. He also had the courage of his convictions to an extent that

rendered impossible for him continued masquerading under false colors.

The crisis came when a declaration of literary independence was an absolute necessity. In No. i, the author cuts himself aloof once for all from conventional ideas of court propriety in life and letters. Henceforth he is a free lance and seeks the approval and patronage of *Herbst* in a feasting and drinking song, which certainly left in the mind of "Autumn" no doubt as to the sincerity of the poet's literary repentance and resolve to aim, in the future, at more substantial, even if coarser, ideals than those that had hitherto inspired him.

No criticism of this poem should fail to recognize in it the sincere, although rather violent, rejection of the morbid sentiment and extravagant expression, characteristic of the poetry of chivalry. This furnishes the clue to STEINMAR's purpose in the use of such comical figures as that of a pig in a sack, when describing, in a previous minnesong, the agitation of his heart that wants to hie away to its mistress; or that of the duck in the brook that dives to escape the falcon, as does the poet's heart to escape the terrors of love. Many critics see in STEINMAR a well-meaning blunderer who struck false notes when trying to play in tune; to me he seems rather a literary artist of considerable power, in whose hands such grotesque dissonances as those just mentioned, served the definite purpose of contrast. Writers like WILHELM SCHERER seem to take him too seriously and to fail, therefore, utterly in appreciation of the poet's humor.

The other poems of the "reconstruction" period including No. v, which discusses the untrustworthiness of night watchmen in affairs of love; and No. viii, a clever though rather broad caricature of the classic *Tagelied*, are among the best productions of STEINMAR. His success here is due to the fact that he is now once more loyal to his convictions, and content to be simply STEINMAR, the *bon vivant*, who reports what he sees. Although his range is narrow, his vision is clear.

NEIDHART never relinquished his old position, and after the crisis that transferred him to Austria, he still sang *Reien-* and *Tanzlieder* with a decided preponderance of the latter.

In Austria as in Bavaria, he succeeded in antagonizing the peasants of his vicinity. *Trutzstrophen* composed by the latter, some of which have come down to us, are proof that no love was lost between the poet and the butts of his ridicule. Thus NEIDHART is at the end of his career what he was at the beginning, after due deduction has been made for his loss of freshness and spontaneity, and for his increased attention to form. NEIDHART is from the start a poet of *nidere minne*; STEINMAR begins as a court minnepoet, and, after an intermediate state of half-hearted clinging to his youthful ideals, develops into an enthusiastic singer of *nidere minne*. In NEIDHART's best *Natureingängen*, we have the record of direct and loving observation of nature; STEINMAR never rises above the conventional use of ready-made formulas in his natural descriptions. STEINMAR's seventh song with its vigorous expression of the poet's understanding with the *dirne diu nâch krûte gât* (vii, 1. 5) and its allusion to the argus-eyed mother to be eluded, is the equal of any written by NEIDHART upon a similar theme. The troublesome guardian who hides the young woman's clothes when she wishes to hurry away to the dance, was borrowed by both NEIDHART and STEINMAR from the folksong. NEIDHART becomes less free in the use of poetic form as he proceeds, whereas the reverse process is observable in STEINMAR. NEIDHART's range of ideas is much broader than that of his successor; but the satire of STEINMAR cuts like a steel blade, while that of NEIDHART bruises like a club. Their points of difference are largely those of nationality; their resemblances are characteristic of the single intellectual current in which both men moved.

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MORE NOTES ON AMERICAN PRO- NUNCIATION.¹

To my third circular, sent out in behalf of the Phonetic Section of the MODERN LANGUAGE ASSOCIATION, I have received about 160 responses. This number is not large enough to

¹ See MOD. LANG. NOTES, vi, 2, pp. 41-42.

give altogether satisfactory results, but as a careful examination of the replies seems to yield interesting information on some points, I give my notes for what they are worth. Here and there I have supplemented them with observations of my own. The average number of registered answers to each question is 141. Massachusetts and New York are very well represented, and Ohio and Virginia make a good showing; but the returns from the other states are rather meagre. My "South" comprises Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia; my "West" consists of California, Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Ohio; my "N.E." includes all the New England states; by the "North" I mean New England, New York, Pennsylvania, New Jersey, and the West.

The characters I use are those of the American Dialect Society: $a=a$ in 'father,' $e=u$ in 'hut,' $\alpha=a$ in 'hat,' $e=e$ in 'pet,' $\ddot{e}=u$ in 'hurt,' $a=e$ in 'butter,' $i=i$ in 'hit,' $t=ea$ in 'heat,' $o=o$ in 'hot,' $\delta=o$ in 'hole,' $\delta=o$ in New England 'whole,' $\omega=au$ in 'haul,' $u=u$ in 'full,' $\hat{u}=oo$ in 'fool,' $tf=ch$ in 'chin,' $d\tilde{z}=g$ in 'gem,' $p=th$ in 'thin.' The pronunciation studied is that of the familiar speech of highly educated persons.

I wish, before going farther, to thank my correspondents for the conscientious and painstaking manner in which they have complied with my requests, and for the extremely useful and suggestive remarks that many of them have added to their replies. I hope that they will find, in the following summary of the results, some slight compensation for the annoyance to which they have been subjected.

I. INSERTION OF *y* AFTER *k* AND *g*.

Only seven persons (six of them from the South) speak of inserting *y* in such words as *kind*, *guide*, *card*, *garden*, *girl*; and most of them say that they have now abandoned the practice. Besides these seven, three insert *y* in *guide* or *kind*, and one uses it in *girl*. This *ky* and *gy* is evidently an old-fashioned pronunciation, which has nearly died out. I am told, however, that it is still prevalent in eastern Virginia.

2. *ai* and *au*.

In my pronunciation (and, I think, in that of

nearly all Northerners) the only essential difference between *ai* before a voiceless consonant and *ai* final or followed by a voiced consonant, is in the length of the second element of the diphthong. The same thing may be said of *au*. To show the distinction, the words 'write,' 'ride,' 'lout,' 'loud' may be written *raait*, *raaiid*, *laaut*, *laauud*. In both cases the first element of *ai* varies between *a* or α and \ddot{e} , the latter vowel receiving 16% of the Northern votes; the second element seems to be a slightly retracted *i*: the diphthongs α and $a\alpha$ are, I think, practically unknown in the North. In *au* the first element may be *a* or α ; $\ddot{e}u$ and vu are very rare; αu is distinctly rural, and is generally avoided by educated speakers, except in Anglomaniac circles, which have begun to affect it.

In many parts of the South the case is quite different. Before a voiceless consonant *ai* is $\ddot{e}i$, *ai*, or αi , and *au* is $\ddot{e}u$ or vu ; before a voiced consonant or at the end of a word, *ai* is ae or $a\alpha$, *au* is au or (occasionally) αu . According to the answers I have received, this distinction is universal for both diphthongs in eastern Virginia and North Carolina; for *ai* it is common also in Kentucky, Tennessee, and South Carolina, and less general in Maryland and central and western Virginia; for *au* it occurs (I cannot tell how frequently) in Maryland, Kentucky, Tennessee, and central and western Virginia.

3. \ddot{e} .

$\ddot{e}r=er$, $\ddot{e}r=ur$.

Out of all my correspondents, only five (from different parts of the country) make any distinction between the sound written *ear*, *er*, *ir*, or *yr*, and that written *ur*. The pronunciation which elocutionists often give to *er*, etc., may, therefore, be regarded as unauthorized by American usage.²

e for \ddot{e} .

Seventeen men, from ten different states, pronounce *e* in 'bird.' This vowel seems to be preferred in central New York and southern New Jersey, but nowhere else.

$\ddot{e}t$ for $\ddot{e}r$.

Two correspondents (out of four) from east-

² According to Mr. R. J. LLOYD (*Phonetische Studien*, v, 1, p. 82), the same thing is true of English usage.

ern New York, one from eastern Massachusetts, and two (out of three) from South Carolina say *bēld*. This pronunciation may almost be called the regular one in New York City, is common in Philadelphia, and is occasionally heard in Boston. How general it is in South Carolina, I do not know. If I am not mistaken, it is often used by German-Americans in various parts of the country. The *ē* in the diphthong is, I think, nearly always rounded, and the *f* is retracted.³

r after *ē*.

According to my informants, *r* is pronounced in 'bird' by 64% of the speakers in the South, 40% in N. E., and 73% in the rest of the North. From a previous circular I obtained statistics with regard to the pronunciation of *r* between *o* and a consonant: for the North those figures agreed very closely with the present ones, but for the South the percentage was only 24. It may be that *ē* in the South is "coronal"—that is, pronounced with the tip of the tongue raised toward the *r* position. I have reason to believe that *ē* is "coronal" with very many Northerners (outside of N. E.) who habitually pronounce a palatal *r* after other vowels; and I suspect that *a* and *ə* are often "coronal" also.

4. *o*.

o before a vowel.

The words given were: 'heroic,' 'poem,' 'poetry,' 'stoic.' The whole country is practically unanimous for *o*.

o before final *ə* (*r*).

a. In derivatives of words in *-o* there is everywhere almost absolute unanimity for *o* ('blower'=*blōər*, etc.).

b. In other words (such as 'core,' 'door') the South is unanimous for *o*; and eastern New York prefers *o*. In N. E. we find 16% for *o*, 16% for *ə* (nearly all from the vicinity of Boston), 68% for *a*. The rest of the country is almost unanimous for *o*, although there are a few cases of *ə* from New York and of *ə* from New Jersey and Philadelphia.

³ In a recent number of the *Maître phonétique*, I am quoted as saying that the *i* is rounded. This is a mistake: my remark applied only to the *i*; although I dare say the *i* may often be slightly rounded also.

o before *r*+vowel.

The South is unanimous for *o*; elsewhere the pronunciation is very inconsistent. Eastern N. Y. prefers *ə*. The averages for the rest of the North are:—

a. In poetic words ('gory,' 'hoary'): in N. E., 57% for *o*, 27% for *ə*, 16% for *ə* (almost all from near Boston). Elsewhere there is practical unanimity for *o*.

b. In derivatives of words in *-or* ('flooring,' 'porous,' 'roarer,' 'storage,' 'Storer'): in N. E. 67% for *o*, 20% for *ə*, 13% for *ə* (nearly all from the neighborhood of Boston); 'Storer' and 'flooring' have most votes for *o*, 'roarer' and 'storage' for *ə*; 'porous' has only one vote for *ə* and six for *o*. Elsewhere we find, in general, only *o*, although there are some scattering votes for *ə*, especially in the case of 'porous' and 'storage.'

c. In words not felt to be derivatives ('borax,' 'chorus,' 'Cora,' 'Dora,' 'dory,' 'Flora,' 'Nora,' 'story,' 'tory') there is practical unanimity for *o*; the scattering votes for *ə* are most numerous in the case of 'chorus' and 'story.'

o before *r*+consonant.

I intended to give nearly a complete list of the words in which *o* before *r*+consonant varies between *o*, *ə* and *ə*. The pronunciation of these words is very irregular, except in the South, which is as good as unanimous for *ə* in 'born' and 'torch,' and for *o* in all the other words. Eastern New York prefers *ə* throughout; so do many speakers in and near Boston. Some of the general averages are:—

'born':	<i>ə</i> , 84%;	<i>o</i> , 10%;	<i>ə</i> , 6% ⁵
'torch':	<i>ə</i> , 74%;	<i>o</i> , 16%;	<i>ə</i> , 10% ⁵
'forge':	<i>ə</i> , 36%;	<i>o</i> , 15%;	<i>ə</i> , 49%
'horde':	<i>ə</i> , 24%;	<i>o</i> , 14%;	<i>ə</i> , 62%
'shorn':	<i>ə</i> , 22%;	<i>o</i> , 12%;	<i>ə</i> , 66%
'borne':	<i>ə</i> , 10%;	<i>o</i> , 14%;	<i>ə</i> , 76%
'toward':	<i>ə</i> , 10%;	<i>o</i> , 14%;	<i>ə</i> , 76%

In the other words the general average is about: *ə*, 10%; *o*, 13%; *ə*, 77%. The proportion of *ə* is tolerably constant, being supplied

⁴ 'Porous' seems to be regarded as a derivative in New York and the West, but not in N. E.

⁵ The votes for *o* in 'born' and 'torch' are nearly all from New York, New Jersey, Pennsylvania, and the West.

by eastern New York and a part of eastern Massachusetts; that of δ varies, being greatest before *-rt* and *-rth*.

δ and δ .

From the list of words in which δ takes, in some dialects, the place of δ I unfortunately omitted 'homely' and 'most.' The former word probably does not differ very much from 'home'; and 'most' is, if I am not mistaken, treated about like 'both.' 'Won't' differs somewhat from the other words: in the South it is apparently always *wɔnt*; the North shows 40% for *wɔnt*, 40% for *wvnt*, and 20% for *wɔnt*. With regard to the rest of the list, I have obtained the following information:—

a. The South, Pennsylvania, and New Jersey are practically unanimous for δ in all the words. New York and the West are decidedly in favor of δ , but in the following words give these percentages to δ : 'whole,' 26; 'polka,' 14; 'colt,' 'dose,' 'folks,' 12; 'dolt,' 'don't,' 'holt,'⁶ 'home,' 'Polk,' 'smoke,' 10. There are scattering votes for δ in most of the other words; *ɔnli* is said to be used in central New York.

b. In N. E. the words that show 7% or more for δ , and the respective percentages, are as follows: 'boat,' 9; 'bolt,' 43; 'bone,' 7; 'bony,' 20; 'both,' 26; 'broke,' 17; 'broken,' 19; 'choke,' 13; 'choker,' 22; 'cloak,' 15; 'close' (the adjective), 9; 'coat,' 17; 'coax,' 17; 'colt,' 49; 'comb,' 40; 'dolt,' 45; 'dose,' 7; 'folks,' 38; 'hoax,' 7; 'Holmes,' 42; 'holt,' 36; 'home,' 29; 'hope,' 9; 'lonely,' 9; 'moult,' 36; 'only,' 38; 'open,' 13; 'poker,' 11; 'Polk,' 57; 'polka,' 57; 'road,' 11; 'smoke,' 20; 'soap,' 7; 'spoke,' 13; 'stone,' 15; 'Stone,' 22; 'stony,' 28; 'throat,' 15; 'toad,' 19; 'toady,' 28; 'whole,' 71; 'woke,' 11; 'yolk,' 36. In popular N. E. speech, δ is well-nigh universal in nearly all these words and in 'most' and 'homely,' and is extremely common in 'don't,' 'poke,' 'soak,' 'suppose,' and 'wrote.'⁷ 'Loam' is

⁶ A vulgarism for the substantive 'hold.'

⁷ For the benefit of persons not familiar with δ , I will say that it is a short vowel, similar in sound to *v*, from which it differs by being rounded. It is not entirely confined to the North: a short time ago I heard *hɔp* and *sɔp* *s* from a distinguished Southerner, who would doubtless be surprised if I mentioned his name.

popularly pronounced *lɔm*. In cultivated speech δ is evidently better preserved in paroxytones than in monosyllables: compare 'bone' and 'bony,' 'broke' and 'broken,' 'choke,' and 'choker,' 'poke' and 'poker,' 'stone' and 'stony,' 'toad' and 'toady.' We shall notice something similar⁸ in the *u-iu* series.

5. u.

u before a vowel.

The words given were: 'ruin,' 'fluid,' 'doing,' 'jewel,' 'brewing.' The *u* is shortened to *u* in about 8% of the cases, least often (apparently) in derivatives of words in *-u*, and in words where the spelling is *-ew*.

u before final *ə* (r).

U is rare in derivatives of words in *-u*, except, perhaps, 'doer' and 'fewer.' In other words *u* is shortened to *u* in about 20% of the cases, oftenest in such common words as 'your,' 'sure' (and 'insure'), 'poor.'⁸ The shortening is rarest in the South.

u before r+vowel.

The *u* becomes *u* in about 20% of the cases, oftenest in derivatives of words in which it is shortened before final *ə* (r): such as 'surer,' 'insurance,' 'poorer.' The short vowel is rare in the South.

u and *u*.

The whole country is all but unanimous for *u* in 'gloom,' 'moon,' 'noon,' 'roost,' 'stoop'; and there is a very strong preference everywhere for *u* in 'aloof,' 'groom,' 'proof,' 'rooster,'⁹ 'spook,' 'woof,' and for *u* in 'butcher,' 'rook.' The variable words are, therefore: 'broom,' 'Cooper,' 'hoof,' 'hoop,' 'roof,' 'room,' 'root,' 'soon,' 'spoon,' and their derivatives. The pronunciation of these forms seems to follow no etymological principle, and shows different dialect divisions for the different words. In Pennsylvania and New Jersey *u* is comparatively rare.

'Broom': the South is evenly divided between *u* and *u*. Pennsylvania and New Jersey

⁸ In eastern Massachusetts *ɔ* and δ are frequently used in 'your.' In the South δ is common in 'poor,' and very general in 'your.'

⁹ *Rusta(r)* is apparently unknown in the South.

are almost unanimous for *û*. In N. E. *û* has 33%; *u*, 67%. In New York and the West *û* has 54%; *u*, 46%.

'Cooper': the South is almost unanimous for *u*, the North is very decidedly in favor of *û*.

'Hoof': the South, Pennsylvania, and New Jersey are evenly divided. N. E., New York, and the West show a strong preference for *u*.

'Hoop': the South is almost unanimous for *u*; and there is a decided preference for *u* in the North, except in Pennsylvania and New Jersey, which are nearly evenly divided. 'Hooper' is treated exactly like 'hoop' in the South, Pennsylvania, and New Jersey; but in New York and the West *hupər* is less general than *hup*, and in N. E. *hūpə(r)* is preferred.

'Roof': the South is almost unanimous for *û*, which is decidedly preferred in Pennsylvania and New Jersey. In the rest of the North the preference for *û* is very slight: *û* has 58%; *u*, 42%.

'Room': the South is evenly divided. Pennsylvania and New Jersey are almost unanimous for *û*. In N. E. *û* has 40%; *u*, 60%. In New York and the West *û* has 60%; *u*, 40%. It will be seen that the results for 'room' are very similar to those obtained for 'broom.' 'Roomy' is treated like 'room,' except in N. E., where *rumi* is less general than *rum*.

'Root': *rūt* is the only form in the South, Pennsylvania, and New Jersey. In N. E. *rūt* has 62%, but in New York and the West it has only 38%. *Rut* seems to be particularly common in New York and northern Ohio.

'Soon': the South, Pennsylvania, and New Jersey are practically unanimous for *û*. There is a slight preference for *u* in N. E., and for *û* in New York and the West. *Sunə(r)* is somewhat more general in the North than *sun*.

'Soot': there is a very strong preference for *sut* everywhere but in N. E., Pennsylvania, and New Jersey, which are nearly evenly divided. The popular pronunciation of the word, in all parts of the country, seems to be *sut*: at least, I have evidence to that

effect from N. E., Pennsylvania, New Jersey, Maryland, Kentucky, Virginia, North Carolina, South Carolina, and Louisiana. 'Sooty' is treated like 'soot.'

'Spoon': *spun* is almost entirely confined to N. E., where it has about 30% of the votes. *Spuni* is slightly less general than *spun*.

û and iu.

Words in which non-initial *u*, *ue*, *ui*, *eu*, *ew*, *eau*, *ieu*, *iew* represent, according to the dictionaries, *û*, *iu*, or *yû*.

a. Before *r* or final *ə(r)* or a vowel.—We have *iu* in about 30% of the cases. It is apparently just as common after *tʃ*, *dʒ*, and *r* as after other consonants; it is rarest in 'sure' (and its derivatives), 'ruin,' and 'abjure,' and most general, apparently,¹⁰ in words in which the spelling is *ew*. *Iu* seems to be particularly common in Connecticut, western Massachusetts, and central and western New York. *Yû* and *yu* are very rare, except in 'fewer' (56%), 'endure' and 'endurance' (34%), and 'newer' (20%).

b. Final or followed by a consonant other than *r*.—There are three classes, according to the preceding consonant:—(1) After *tʃ*, *dʒ*, *y*, *l*, *r*, *s*, *z* the form *yû* is so exceedingly rare that it need not be taken into account; we have, then, only *û* and *iu* to compare. This category is represented in the list by 'allusion,' 'juice,' 'lewd,' 'resume,' 'sluice,' 'solution,' 'sue' 'suit,' 'Susan.' The general proportion is: *û*, 66%; *iu*, 34%. The percentages for the different words do not differ much from this general average, except that there is everywhere an especially strong antipathy to *iu* in 'lunatic,' probably because the word is a proparoxytone. In 'lewd' and 'sue' the South, Pennsylvania, and New Jersey are more decidedly in favor of *û* than the rest of the country.—(2) After *b*, *f*, *g*, *h*, *k*, *m*, *p*, *v* we find only *yû* and *iu*. Our only representatives of this series are 'few' and 'confusion,' and they show an average of 55% for *yû* and 45% for *iu*. An average of all the words of this class would probably show a considerably larger proportion for *yû*, as 'few' seems to have an exceptionally big vote for *iu*. I think we may safely estimate the general

¹⁰ The apparent popularity of *ew=iu* may be due to the way in which my question was put.

average of this category at about 65% for *yā* and 35% for *iu*.—(3) After *d, n, l, p* we find *ā*, *yā*, and *iu*. Here our words are: 'deuce,' 'dude,' 'dupe,' 'duty,' 'reduce'; 'new,' 'nuisance,' 'numeral'; 'contusion,' 'stew,' 'tube,' 'tune,' 'tunic,' 'tutor.' Throwing out, for the present, 'new' and 'stew,' we obtain a general average of about 40% for *ā*, 40% for *iu*, and 20% for *yā*. There is a great deal of difference between the words, the proportion of *ā* increasing with the recession of the accent. The South is strongly opposed to *ā* in all these words.—For 'new' the vote is: *ā*, 24%; *iu*, 60%; *yā*, 16%. For 'stew' (and probably for 'dew') the proportion is nearly the same. *Nā*, which is particularly common in and near Boston, is apparently not used at all in the South.¹¹

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GRAMMATICAL NOTES ON THE PATOIS OF CACHY (SOMME).

THE ARTICLE.

ONE of the chief peculiarities of this patois is that the definite article is passing out of use, and its place is being supplied by the demonstrative adjective. The article is, however, still always used before a vowel in both singular and plural, and is used with all feminine nouns. In the masculine it is rarely used. The usage of the patois is indicated in the following table:—

MASCULINE SINGULAR.

BEFORE A CONSONANT.	BEFORE A VOWEL.
š' pēr l' milā	al om

¹¹ In *iu* the *i* is retracted and often slightly rounded, the *u* is somewhat advanced. The accent is on the *i*. In very short syllables the two elements of the diphthong are brought still closer together, and are occasionally fused into a single sound, a vowel between *ā* and German *ū*. In New England (and, I think, elsewhere) uneducated countrymen are especially addicted to the use of *iu*, pronouncing it not only in all cases where the dictionaries allow *iu* or *yā*, but also in such words as 'do' and 'school.' In many parts of the South *ā* and *u* are formed very far forward, so that, for instance, the *ā* in 'boot' sounds almost as much like German *ū* as like German *ā*.

FEMININE SINGULAR.

BEFORE A CONSONANT.	BEFORE A VOWEL.
l' mēr	l' ardōr

PLURAL FOR BOTH GENDERS.

šé pēr šé mēr	z' ôt
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So far as can be learned from any existing documents this use of the demonstrative adjective is of recent origin, and does not appear in any Picard works of earlier date than the present generation. The article is always used in the 'Célèbre Mariage' (1648), but the present usage is found in CRINON'S 'Satires' (1863):—*cha vouva caire émieux q'chès républiques* (Sat. i. 3); *Q'meint partagei tous chés quiamps, chés catcheux* (Sat. i. 9); *Q'huit jours après fouro r'q'meinché ch'partage* (Sat. i. 30); *l'tave* (i. 6); *l'cheinture* (i. 31); *l'pourriture* (ii. 28).

In O. Pic. texts no distinction is made in the transcription between the masc. and fem. form of the article: *le fil* ('Ch. du Verm.' published by PROUX, i. 2); *le rue* (ibid. 6); *le terre* (ibid. 6); *le maison* (ibid. 4); *le justice* (ibid. 6). The gender-consciousness of the modern patois in keeping the feminine distinct from the masc. would, therefore, appear to show that although the forms in the O. Pic. were the same, the sounds were different.

When a preposition is used in conjunction with the noun the definite article is used, except in the plural before a consonant:—*dū solēt*; *d'l'fēm*; *d'sé pēr*; *o solēt*; *al mēr*.

THE SUBSTANTIVE.

Number.—There is no flexion for number in nouns in the patois of Cachy. The *s* which was written for the plural in O. Pic. works is not pronounced even before a following vowel. There are two classes of exceptions to this:—words which, in Latin, had the termination -ALEM, and those which had the termination -ACULUM, both of which have the termination *o* for the plural. The following, however,

¹ For Extension of this phonic phenomenon westward, cf. JORET, 'Des Caractères et de l'Extension du Patois normand,' p. 149.

remain the same in the plural as in the singular:—*žénérál, kaporal, portel, supérèl, žurnal, bétel, travel, bël*. In the O. Pic. these two classes of words had the plural either in *-aus* or *-iax*. In the 'Aniel' the termination *-ALEM* always gives *-aus* in the plural (TOBLER, 'Aniel,' xxx). In 'Aucassin et Nicolette' it gives *-iax*, and in the documents made use of by NEUMANN for his 'Laut- und Flexionslehre im Altfranzösischen,' he finds *-aus*. In the Picard texts at my disposal, there is no example of a Latin noun in *-ALEM* having the plural in *-al*. This change, then, appears to be modern, and arose through the tendency to uniformity in the treatment of all nouns; that is, to make the plural in all cases the same as the singular.

Gender.—For peculiarities of gender see MOD. LANG. NOTES, vi, pp. 44-46. (Feb., 1891).

Case.—In the patois the nom. case of TRADITOR has been kept in *trèt*, and the acc. case has been lost. In PASTOR the acc. has been kept and the nom. lost. Both nom. and acc. of CANTOR have been retained, but with a difference of meaning: *šāt* means the chorister; *šālō* means a singer of secular songs. The nom. of PICTOR exists, but the acc. has been lost. The patois has few synonyms. Where they existed, one of them has either been lost, or they have diverged from one another in meaning. The peasant does not make fine distinctions in the use of words.

The preposition is often omitted as the sign of the possessive genitive:—*l' vak m' tāt*; *š garč d m' mēr*; *š bué l' abé*; *Rü Mēs l' évêk* (Rue, propriété de l'évêque; this is the name of a street in Amiens). The omission of the preposition *de* of the poss. gen. is very common in O. Pic.:—*Richart le fil Bertin* ('Ch. du Verm.,' ed. PROUX, i, 2); *devant le maison Drouart Lebrun* (ibid. i, 4); *par devant les eskievins le roi* (ibid. iii, 24); *as enfans Jehan de Duelllet* (ibid. iv, 6); *qu'il ne porait Aucassin son fil retraire des amors Nicolette* ('Auc. et Nic.' iv, 1); *ke tu jadis en le maison le pape estoies conselliere* ('Carité,' viii, 2).

This preposition is omitted before the names of persons only.²

THE ADJECTIVE.

Gender.—The formation of the fem. is the

² Cf. GRÜBER'S 'Grundriss,' i, 643.

same as in French. As in French the adjective GRANDIS has the same form with the following fem. nouns as with masc. nouns, and in this way keeps the usage of all adjectives of one termination previous to the fourteenth century: *grā mēr, grā port, grā rü, grā rut, grā fē*.

The following adjectives have peculiarities in the formation of the fem.:—

MATURUM, masc.	<i>mör</i> , fem.	<i>mört</i> ,
SECURUM, "	<i>sör</i> , "	<i>sört</i> ,
DURUM, "	<i>dür</i> , "	<i>dürt</i> ,
NIGRUM, "	<i>nuér</i> , "	<i>nuért and nuér</i> .

In the patois those adjectives which form the fem. in *-t* (the past participles of the second conjugation) have attracted other forms to them. The adjectives named above have formed the fem. by this process of analogy. They are new forms which did not exist in O. Pic.

FINITUM, masc.	<i>finā</i> , ³ fem.	<i>finit</i> ,
GUERITUM, "	<i>gérā</i> , "	<i>géril</i> ,
MUCITUM, "	<i>müsā</i> , "	<i>müsit</i> ,
PUTRITUM, "	<i>purā</i> , "	<i>purit</i> .

The *t* of past participles was still generally retained in the fem. in the first half of the thirteenth century, although there are many cases in which it had fallen. It fell first in Picard, and from about 1250 the suppression of the *t* is the general rule in Picard texts. The fem. of the past participles of the second conjugation retained the *t* longer than the other past participles. Those noted above represent archaic fem. forms.

VELUTUM, masc.	<i>vlü</i> , fem.	<i>vlüz</i> ,
*PILUTUM, "	<i>plü</i> , "	<i>plüz</i> ,
BLÂO, "	<i>blö</i> , "	<i>blöz</i> ,
RESTITUTUM, "	<i>retü</i> , "	<i>retüz</i> ,
NUDUM, "	<i>nü</i> , "	<i>nüz</i> ,
ACUTUM, "	<i>adzü</i> , "	<i>adzüz</i> .

In the formation of the fem. these adjectives have followed the analogy of adjectives from the Latin termination *-ösUM*.

BLANCUM, masc.	<i>blā</i> , fem.	<i>blāk</i> ,
SICCUM, "	<i>sē</i> , "	<i>sēk</i> .

These adjectives in the formation of the fem. have simply followed the phonetic law of the Picard by which *k* before *a* remains.

³ This *ā* is a semi-nasal sound.

DISPUTOSUM, masc. *dispütö*, fem. *dispütüér*,
MENTOSUM, " *mētö*, " *metüér*.

All other adjectives, which, in the masc. end in *ö* and come from Latin adjectives in *-ösUM* form their fem. in the same way. This termination *-üér*, in words like those given above, is a new fem. formative adopted by the patois. It did not exist in the O. Pic. which made use of *-öz* and *-eres*.

masc. *marmüzü*, fem. *marmüz*,
" *maladjü*, " *maladjüz*,
" *pusjü*, " *pusjüz*,
" *krätjü*, " *krätjüz*,
" *najü*, " *najüz*.

All these forms have followed the analogy of adjectives from the Latin termination *-ösUM* in the formation of the fem., and the fems. are all new formations in the patois.

There are some new formations of adjectives and prepositions. Such are: *luët* from *lue*; *bjët* from *bje*; *avât* from *avâ*.

Comparison.—The superlative absolute does not exist except in *grädézim*. This was very common in O. Pic. and in the other O. Fr. dialects.³ This is the only absolute superlative from the Latin termination *-issimum* which survives in the patois number.—The plural is formed similarly to that of the substantive, but the *s* of the plural is pronounced before a following vowel, e.g., *še grāz ab*. Some words ending in *-al* are the same in the plural as in the singular: *mānīsipal*, *žénérāl*, *brütél*. This is due to the popular tendency to introduce uniformity in the treatment of all words of a certain class. Since the majority of words do not change for number, the few which formerly did change are following the same law as the majority. These words are all from Latin adjectives ending in *-ALEM*, and in the plural in O. Pic. a parasitic *n* was developed before the *l*, which then fell. Hence it is not the survival of a plural, but simply the extension of the rule for the plural, to this class of words.

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³ HAMMESFAHR, 'Zur Comparison im Altfranzösischen,' p. 22.

LES CONTEURS FRANÇAIS DU XIX^e SIÈCLE—GUY DE MAUPASSANT.— JEAN RAMEAU.

UN genre de littérature qui depuis une dizaine d'années semble avoir pris une place prépondérante en France est celui des histoires courtes. Le conte est chez nous un genre national, il convient essentiellement au caractère vif et spirituel du Français, et c'a été avec une vraie sensation de soulagement qu'après la fatigue des romans interminables, nous avons vu revivre ces courts récits si sveltes d'allure, si gais d'expression, si aisés à lire. Sont-ils du reste autre chose que la continuation de certains écrivains du Moyen-Age et de la Renaissance.—Un des premiers à les faire revivre a été GUY DE MAUPASSANT, et depuis, bien des noms sont venus se grouper à côté du sien. Des hommes d'une grande valeur parmi les jeunes comme parmi leurs aînés ont cédé au plaisir de narrer; ANDRÉ THEURIET, JULES LEMAÎTRE, ARMAND SYLVESTRE, JEAN RAMEAU, voire même le grave JULES SIMON, sont au nombre de ces charmants conteurs. Que des œuvres d'aussi peu d'importance n'aient aucun droit à l'immortalité nous en convenons sans peine, mais on ne peut nier, d'un autre côté, que les colonnes de certaines revues et les numéros littéraires de certains journaux quotidiens comme le *Figaro* et le *Gil Blas* n'aient fait passer à leurs lecteurs maintes heures délicieuses.

On pourrait peut-être reprocher à GUY DE MAUPASSANT de bâtir toutes ses historiottes sur le même plan. Tout l'intérêt du récit, se concentre dans une ou deux lignes, quelquefois même dans un ou deux mots, et il faut presque toujours lire le conte tout entier pour voir où il veut en venir. Pour n'en citer qu'un exemple, voyons ce qu'est son œuvre intitulée "La Parure." Une fille pauvre et ambitieuse a épousé un modeste employé du Ministère de l'Instruction Publique, M. Loisel; elle aime le monde mais est obligée de renoncer à tout plaisir, la position de fortune de son mari ne lui permettant de s'offrir ni toilettes ni bijoux. Un jour cependant voici qu'au retour du bureau son époux, lui remet une invitation à assister à un bal qui va être donné au Ministère. Après une discussion assez longue on convient

d'acheter une robe de soirée; mais, une difficulté se présente: Madame Loisel ne possède pas le moindre petit joyau. Elle emprunte à Mme Forestier, une amie plus favorisée de la fortune, une magnifique rivière de diamants. Au bal succès sans égal, l'heureuse femme se voit fêtée, entourée de tout le monde et pendant une soirée au moins elle savoure avec délice l'ivresse que donne toujours à la femme la certitude de savoir qu'elle a éclipsé ses rivales. En retournant, elle perd la parure et, sans aviser Mme Forestier du malheur qui lui est arrivé, elle consacre toutes ses économies et contracte même des dettes pour en acheter une autre qu'elle reporte à son amie qui ne se doute même pas que le bijou qu'on lui rend n'est pas celui qu'elle a prêté. Pendant huit ans, elle et son mari travaillent pour le payer et quand, après avoir passé les plus belles années de sa vie à réparer le mal involontaire qu'elle a causé, elle rencontre Mme Forestier, et lui raconte son aventure, cette dernière de s'écrier: "Mais, ma pauvre amie, ma parure était fausse, elle valait tout au plus 500 francs." — Et le joyau rendu par la femme le l'employé au Ministère coûtait . . . 40,000 francs!

Un autre écrivain qui a su se créer une situation enviable dans le monde des conteurs, c'est JEAN RAMEAU. Il est né à Gaas (Landes) en 1858. Jeune entre les jeunes, il a déjà conquis glorieusement sa place au soleil. Enfant du midi, il possède au plus haut point cette puissance d'imagination, cette couleur d'expression qui caractérisent ses compatriotes, et, quand il nous dépeint le "pays cher que les Pyrénées bordent au sud comme une barrière de marbre bleu," on sent comme un souffle d'en haut qui passe sur lui et lui donne la faculté de décrire d'une manière captivante les campagnes ensoleillées et les montagnes bleuâtres qui lui tiennent si fort au cœur.

Luc Laborde est un jeune laboureur dont les greniers plient sous le poids des moissons. Près de sa maison qui est tournée vers le soleil, pousse un pin parasol dont les branches s'élèvent à une altitude de vingt-cinq mètres. Cet arbre, c'est le protecteur de la maison; c'est lui qui, au dire des paysans superstitieux, garde la maisonnée des influences mauvaises. Ce pin a été planté, il y a des centaines d'années par un Laborde. Dès que Luc a ouvert

les yeux il l'a vu; enfant il a joué sous son ombre et il espère bien que pendant de longues générations les enfants de ses enfants et de ses petits-enfants, continueront à le respecter et à l'aimer. Mais voici qu'un nouvel habitant arrive au village, c'est un étranger qui parle français; il a une fille et voilà (Oh! pauvres cœurs que nous sommes) que Luc devient amoureux de cette demoiselle Louise. Il demande sa main à son père, qui la lui accorde à une condition; c'est que Luc donnera à Cazade (c'est le nom du charpentier nouvellement arrivé) la permission de couper ce "grand nigaud de pin" qui, dit-il, fait de l'ombre sur son verger et renverse son mur de clôture. A cette proposition Luc bondit: jamais, non jamais il ne permettra qu'on porte une main sacrilège sur l'arbre tutélaire qui depuis de longues années étend sur sa demeure sa bienveillante protection. Mais voici qu'un soir Luc voit un jeune homme qui entre chez Cazade, un soir aussi il entend dans le verger le bruit d'un baiser. Mordu au cœur par le démon de la jalousie il se précipite chez son voisin: "prenez le pin, dit-il, je vous l'abandonne." — Mademoiselle Louise est devenue Madame Laborde, une jolie petite fille lui est née et tout marche à souhait, mais tout-à-coup une rumeur se répand dans le pays: le choléra a fait son apparition en Espagne. Luc terrifié à l'idée que son vieil arbre n'est plus là pour purifier l'air des miasmes pestilentiels en répandant autour de lui sa vivifiante odeur résineuse, court chez son beau-père et lui dit: "Donnez-moi des planches du Pin j'en veux faire un lit qui nous protégera du choléra." "Je n'en ai plus," répond Cazade, "voici ce qui m'en reste," et il montre à son gendre quelques planches desquelles il est en train de faire une boîte longue. — "Et vous en faites"? dit Laborde. — "Tu vois bien, un cercueil." "Vingt-quatre heures après, on mettait le dernier Laborde dans cette boîte. — Le choléra, dit le médecin. Mais on n'en a rien cru, là-bas, dans le pays cher que les Pyrénées bordent au sud, comme une barrière de marbre bleu."

N'est-ce pas ravissant de simplicité? Il me semble que rien au monde n'est plus charmant; "et si parva licet componere magnis," j'éprouve plus de plaisir à lire de courtes

histoires comme celle-ci, que les grands romans soi-disant psychologiques qui fatiguent et ennuiant.

Souhaitons donc bonne chance et bon courage aux conteurs. Qu'ils continuent à donner libre carrière à leur imagination et à nous fournir pour les soirs d'hiver

"Quand la pluie à déluge au long des toits ruisselle,"

et que nous restons au coin du feu, leurs attachants récits qui nous font oublier les heures; et disons avec le vieil HORACE que le jour où les contes sont revenus à la mode est "albo dies notanda lapillo."

C. FONTAINE.

Washington, D. C.

OLD-HIGH GERMAN TEXTS.

The Monsee Fragments. Newly collated Text with Introduction, Notes, Grammatical Treatise and exhaustive Glossary and a Photo-lithographic Facsimile. Edited by GEORGE ALLISON HENCH, Ph. D., sometime Fellow of the Johns Hopkins University. Strassburg: K. J. Trübner, 1890. 8vo, xxv, 212 pp. M. 5—.

THE Old-High German 'Monsee Fragments' were published for the first time in 1834 under the name of 'Fragmenta Theotisca' by STEPHAN ENDLICHER and HOFFMANN VON FALLERSLEBEN. A second revised edition, by MASSMANN, appeared in 1841. As both of these books are out of print, and as the fragments belong to the oldest and most important remnants of Old-High German, a new edition might have been expected within the half century which has since passed; the more so, as in 1873 two additional leaves of the MS. were discovered or rather re-discovered, by FRIEDLÄNDER. Dr. HENCH now furnishes us with an edition of the Old-High German fragments together with their Latin equivalents, and he has accomplished his task with so much accuracy and ability, that he may expect to have his work received with general and warm appreciation.

The Monsee fragments are the remnants of a manuscript, which contained in Latin and Old-High German the Gospel of S. Matthew together with several homilies by S. Augustin

and others, and some other theological writings; e. g., ISIDOR's treatise 'De fide catholica contra Judaeos.' The manuscript was written in the monastery of Monsee early in the ninth century. But at some time during the fifteenth century it was cut up into single leaves, and most of the leaves into narrow strips, and these were used for binding other codices. In the beginning of the eighteenth century two of these leaves went to Hanover, where they are preserved in the Royal Library; the rest, with the whole Monsee library, were afterward transferred to Vienna and incorporated in the Imperial Library.

Dr. HENCH's edition is based upon a new comparison of the MSS. at Hanover and Vienna. As these MSS. have several times been most carefully examined by various scholars, little chance might seem to have been left for a new editor to secure any additional readings. Still Dr. HENCH has succeeded in finding, for example, remnants of five additional lines at the beginning of frg. 36, and in reading three full lines, instead of the half lines hitherto read, at the beginning of frg. 36. The cases in which he has improved the text by ascertaining the reading of single letters and words are so numerous that they cannot be mentioned here in detail. There is, indeed, scarcely a single one among the numerous fragments whose appearance has not gained by his patient and skilful revision.

The text is accompanied by notes containing the various readings of the former editions, and giving a detailed account of the cases in which partially preserved letters were received into the text. Every stroke and trace of a damaged letter has been examined and recorded by the editor, with the most minute attention, including letters not preserved on the parchment, but on the book lids from which the fragments were detached.

The nicely executed photo-lithographic facsimile (in reduced size) of one of the Hanoverian leaves (frg. 7), which adorns the book, enables us to carry on a partial comparison of the text, as restored by Dr. HENCH, with the original. The principles, according to which he has rendered the latter, are stated by him on p. xxv of his introduction. They are in his own words:

"The present edition is a diplomatic-critical one, if I may be allowed to use the term. The German text is diplomatic, in that the punctuation, capitals, abbreviations, spacing, numbering of the lines and the position of the words in the line have been preserved as they are in the manuscript. But it deviates from a diplomatic text, in that the evident scribal errors have been corrected and cited in the Notes; omitted letters and in a few cases, words have been introduced into the text and denoted by parentheses. Also where fragments of words are left the lost letters have been restored and printed in italics, and even words and parts of sentences have been restored, when they could be conjectured with some degree of probability, and are necessary for a consideration of the syntax. In the Latin text all abbreviated forms have been written out, and the punctuation and spacing of the manuscript has been neglected, in order that the text preserved in the manuscript should conform to that taken from other sources, which is printed in italics."

These principles will, I have no doubt, on the whole be fully approved of. Still there is one point on which I should like to argue in favor of a different method; that is, in regard to the spacing between the several syllables of a word. We read in the 7th frg. words like *ionas* (i. e., *ionas*), *ta ga* (i. e., *taga*), *nine uut tis cun* (i. e., *nineuuetiscun*), etc. Separated words of this kind occur in almost every line of Dr. HENCH's text. It is apparent from the facsimile, that the scribe of the Monsee MS. was influenced in his writing by his spelling of the different syllables and was inclined to make a short stop after having finished the letters belonging to one syllable. But the question is, whether we are obliged to accommodate ourselves to the scribe's awkwardness (or does this peculiarity of his deserve any other name?) in our transcription of the text. Certainly it agrees little with the way in which we are accustomed to write and read Old-High German, and gives a strange appearance to the most familiar words. But the main objection to following the scribe's custom in a printed transcription is that his method of separating the syllables cannot be accurately rendered in ordinary print, but only approximately, which must lead to arbitrary distinctions. In the MS. there are different grades of division: a scale leading from perfect connection through close juxtaposition to gradually widening separation and, finally, very dis-

tinct spacing. Of all these different shades the printed text knows only two: connection or separation, and the decision, whether to connect or to separate, must naturally often be arbitrary.¹ Even if we should try to introduce into the printed text different kinds of spacing, this would not give an adequate idea of the spacing of the MS., unless exactly the same forms of letters were adopted which are found in the MS. In these circumstances only two ways, as far as I can see, are open to an editor: either to print a facsimile of the whole manuscript, or to neglect the different kinds of spacing in favor of the shape in which the words are at present usually printed.—The same difficulty is found in the case of prepositions belonging to a following noun. Dr. HENCH prints *inhimilū*, l. 28, and *zaimo*, l. 24. But he separates, for example, *fona manne*, l. 11, and *za dem*, l. 20, where, according to the facsimile, the *a* of the preposition seems connected with the following letter. I do not object to this separation, but I think I should have printed also *in himilū* and *za imo*, in spite of the MS., which connects also, for example, *huuantasie*, l. 5, *huuerso*, l. 27, etc.

In endeavouring to represent the Monsee fragments in their genuine form, the editor had to decide the question, from what version the Latin text of the German fragments, where it is not preserved in the codex, should be supplied. ENDLICHER and HOFFMANN used, for this purpose, a Vienna codex of the eighth century, together with the Vulgate. Dr. HENCH, who in his introduction devotes much attention to the question of the Latin original, maintains that the Vienna codex used by ENDLICHER and HOFFMANN has no claim to special relationship to the Monsee MS. other than that they are both Hieronymian versions. The result at which Dr. HENCH arrives is, on the whole, a negative one; that is, that the Latin codex from which the Old-High German translation was made, does not entirely coincide

¹ Observe e. g. the word *muoter* (1) spelled *muoter*, the *o* and *t* connected, l. 22. (2) spelled *moter*, in two parts, as it seems to me, but connected in the author's printed text, l. 29. (3) spelled *muoter*, with less spacing than in the preceding case, but separated in the printed text, ll. 25, 27. Or compare, in the facsimile, *ionas*, l. 1, and *uuoraktun*, l. 6, separated according to Dr. HENCH, with *salomones*, l. 10, and *argorun*, l. 18, connected in the printed text, etc.

with any other codex of the Hieronymian version compared by him. Therefore, in supplying the Latin text, he uses the Cod. Amiatinus, the most important codex of the Hieronymian version, but quotes in the notes the variant readings of the Vulgate and such of the Itala as might have coincided with the Monsee codex.

Beside the inquiry into the Latin text of S. Matthew, Dr. HENCH's introduction contains a history of the MS. and of the editions of the Monsee fragments, an accurate description of the MS. in its present fragmentary condition, a brief study on the homily 'De vocatione gentium,' and, finally, an investigation as to the age and the origin of the codex. The author has, in these chapters, summed up the results of former investigations and has added valuable observations of his own towards illustrating the history of the Monsee fragments and their position in Old-High German literature. I confine myself to mentioning some of the results of the last and most important chapter. In a recent examination of the Vienna fragments Dr. HENCH found, at the bottom of frg. 10, the number v. This led to the discovery that frgs. 4-10 formed the fifth quaternio of the MS. and thus it became possible to decide the question, whether S. Matthew stood at the end or the beginning of the codex: the gospel stood at the beginning. But by its subscription, it is shown that it cannot have held the same place in the codex from which the Monsee fragments were copied. Furthermore, there are differences in dialect and paleography between the S. Matthew and the Isidor fragments contained in our MS. SCHERER thought that the Isidor was copied by a second copyist. But Dr. HENCH maintains that the whole of our codex was written by the same hand, and that the incongruities must be explained by different originals. He then proposes the following solution of the problem of the origin of the Monsee codex and of the original order of its parts:

"The original of the Isidorian treatise was contained in a different codex from the other selections, which was probably a Bavarian copy of the Rh. Frankish original. . . . The originals of the other selections, may have been contained in one codex, but were differently arranged, and the Gospel, which stood

at the end of the collection in the original, was put at the beginning of the new one; in this case the codex was undoubtedly the Rh. Frankish original. The probable order of the selections in our codex was: Gospel, De vocatione gentium, unknown homily, S. Augustini Sermo and the Isidorian treatise." (p.xxix f.).

We have so far concerned ourselves only with the text, the notes and the introduction of Dr. HENCH's edition. But his book contains two other noteworthy parts: a grammar of the dialect of the Monsee fragments and a glossary. Both are made with the same scholarship which characterises the whole of this edition and will add to its usefulness. The grammatical treatise deals mainly with phonology and inflection. The former part may be called a study of the changes which the vowels and consonants in our monument have undergone compared with the primitive Teutonic sounds. The latter gives the paradigms of nouns, adjectives and verbs and together with each paradigm a full list of the examples found in the Fragments, without changing the case or person, in which they are found. These two parts are supplemented by a 'Conclusion,' which divides the peculiarities of the dialect between Rh. Frankish and Bavarian.—The glossary is conveniently arranged and complete, recording under each word all its different forms and all the places in which each is found.

A few remarks on the grammar and glossary, which I add here, deal with views at present commonly accepted and shared by Dr. HENCH. P. 97, the stem-vowel of the form *denne*, which occurs twice beside the regular form *danne*, is called a weakened vowel. But there is no trace in the dialect of our fragments, as far as I can see, of a weakening of *a* to *e*. The *e* seems due to the analogy of the forms of the demonstrative pronoun *der*, *demo*, *den*, etc. This explanation is favored by the fact, that the *e* in O.-H.G. *huuedar* for **huuadar* (Goth. *hwapar*=Ar. **gotero-s*) was probably due to the analogy of the interrogative pronoun *huuer*.—The diphthong of the pron. form *dea* is explained, pp. 101 and 102, as a development from *ê*, but more probably the *a* is to be taken as a new ending; compare my remarks in *Bezzenb. Beitr.*, Vol. 17, p. 28.—In the glossary we find the vowel in *dâr* marked as a long

vowel, in the same way as in *sâr*. But why is it that the manuscript has always *dâr* and on the other hand constantly *saar*? The latter agrees with the general custom of the MS., according to which the long vowel of a monosyllabic word is marked by doubling the vowel or by a stroke above, e. g., *gaat*, *see*, *miin*, *lôs*, *hūs*. This rule does not apply to the open long *e*-sound before *r*, which is given by *æ* or *ae*. Otherwise it is so strictly adhered to, that special reasons may be supposed to exist for the exceptions. This is the case with *ueez* 20, 2, *forlez* 12, 8 and *her* 35, 20, 27, where the regular Rhine-Frankish forms are *uueiz*, *forleaz* and *hear*. The form *ueez* seems due simply to incorrect spelling (cf. BRAUNE, 'Ahd. Gr.' 2 §44, N. 4); the two others were probably introduced from the dialect of the copyist who found the double vowels in his original, but neglected doubling where he followed his own way. The same reason explains *do* 16, 16 and 35, 10, beside the regular *duo* (thirty-five examples). In *uuis* (29, 30 and 34, 13) and *uuar* (six examples) the doubling seems to have been neglected by the copyist on account of the preceding double *u*, although in *uuaan* and even *uuaarnissu* the *uu* has not prevented the following *a* from being doubled. At least in the Rh. Fr. Isidor we find the regular forms *uuuis* and *uuaar*.² The single *hus* 2, 1 along-side of nine cases of *hūs* (including *dinchūs* and *grapehūs*) is of little account, nor will the misspelled forms *doh* (i. e., *dōd*) 28, 22 and 39, 12 be quoted as militating against the rule. The preterite *gabot* or *kabot*, occurring three times, is balanced by *gaboot* 25, 16 and *arboot* 23, 28. But there remain two examples, which occur so frequently that they cannot be explained by negligent copying and for which no special explanation seems to offer itself: *dar* and *so* (with *sos* 35, 10). These exceptions are the more remarkable as also in the Rh. Fr. Isidor these two words are constantly found with a single vowel: *dhar* and *so* (as distinguished, for example, from *saar* and *dōdh*). There is, as far as I can see, only one way out of this difficulty: we shall have

² HOLTZMANN prints in his glossary *uuar* and *uuaarnissu*, but has in his text the correct forms. This example shows how easily, in these cases, one of the two vowels may in copying be omitted, even in our day.

to admit, that the vowels of *DHAR* and *so* were in the Rhine Frankish dialect short. This result is confirmed by etymology: *dhar* is Goth. *þar* and *so* is Goth. *sva*. I do not intend to enter here into the question how far *dar* and *so* with short vowels were found in O.-H.G. outside of the Rhine Frankish dialect. But, for several reasons, it seems probable to me that we shall have to allow the forms *dar* and *so* in addition to *dâr* and *sô* for O.-H.G. in general.³

There are several misleading misprints (beside those corrected on p. xxv): in the text of frg. 29, 1, *meitar* for *meister*; p. 126 in the dat. of the paradigm of the *ô*-declension, *-a* for *-u*; in the glossary, p. 168, *grapehus* for *grapehūs*, and, p. 172, *hus* for *hūs*; p. 191, *rihhi* for *rihhi*; p. 198, *stât* for *stat*; p. 200, *suuigên* for *suuigên*, and *suuihhan* for *suuihhan*; p. 201, *tod* and *tot* for *tōd* and *tôt*; p. 205, *uâe* for *unê*.

I do not hesitate to call Dr. HENCH's book the best work in the field of Old-High German that has hitherto been accomplished in this country. It does credit to its author as well as to the Johns Hopkins University, where he has received his philological training, and makes us look forward to his future work with confidence.

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ENGLISH LITERATURE.

English Writers: An Attempt towards a History of English Literature. By HENRY MORLEY, LL.D. Vol. vi. From CHAUCER to CAXTON. London: Cassell & Co., 1890. 8vo, pp. 370.

PROFESSOR MORLEY's sixth volume embraces the literature of the fifteenth century, commonly called "the barren period," but it was not so "barren" as it is usually considered, and, by reason of the invention of printing, it gave an impulse to that remarkable development of literature which was seen in the following century. Moreover, it was, in the opinion

³ The form *so* with short vowel is generally admitted for the compound *solih*=Goth. *swaleiks*.—O.-H.G. *dâr* seems to fit in very well with SIEVERS' statement in his (or PAUL and BRAUNE's) *Beiträge*, Vol. 16, p. 246, that *þar* and *hwâr* existed in West-Germanic alongside of *dâr* and *hwâr*.

of Professor EARLE ('English Prose,' pp. 404 ff.), the period of the second culmination of English prose, "a great era of prose," so that it cannot be skipped over as is sometimes done in the ordinary manuals.

Before treating the literature of the fifteenth century, Professor MORLEY glances at Scotland, and gives quite a full synopsis, nearly thirty pages, of "The Bruce" of JOHN BARBOUR, the contemporary of CHAUCER. He agrees with Professor SKEAT, who has edited "The Bruce" for the Early English Text Society, that BARBOUR did not write the saints' legends attributed to him, as was first suggested by the late Mr. HENRY BRADSHAW,—a suggestion endorsed by Dr. CARL HORSTMANN, who edited the legends for the first time,—nor did he write the fragments of a poem on the Trojan war.

A brief notice of JOHN of FORDOUN's Latin 'Scotichronicon,' continued by WALTER BOWER, and a fuller one of ANDREW of WYNTOUN's "Oryginale Chronykil of Scotland," in English verse, are followed by a chapter on the "Romances" of the fourteenth and fifteenth centuries, which are too numerous to recount. A specimen one is "Ipomedon," edited by KÖLBING in three English versions (1889), for a notice of which see *American Journal of Philology*, x, 348. "Richard the Redeless" and "The Plowman's Creed and Tale" are noticed in a short chapter. The text is quoted more exactly than heretofore, for Professor MORLEY has shown a disposition to modernize LANGLAND's text, but I must still take exception to "ne reson's bookis" (p. 90), for it is open to the misconception that the apostrophe (') was used with the genitive in the fourteenth century. Also, the citing of "First English" poems, both here and elsewhere in the volume, needs attention, as (p. 95) both *weran* and *waëran* should be *werian*. LYDGATE and OCCLEVE receive due attention, but here again we meet with "Knighté's" (p. 118), "somere's" (p. 124), and *stigan* (p. 131). PURVEY and the controversy with the Lollards follow, with an account of the martyrdom of Sir JOHN OLDCASTLE, "the good Lord Cobham," and the activity of THOMAS NETTER, of Walden, "Inquisitor-General in England for the punishing of heretics," whose chief service to literature is the preservation of

"Bundles of Master John Wyclif's Tares with Wheat," i. e., the *Fasciculi Zizaniorum*, edited by the late Canon SHIRLEY for the Rolls Series. This chapter contains also a notice of the chroniclers of English history, beginning with CAPGRAVE and closing with HARDING. Here we meet with some of those critical remarks that Professor MORLEY scatters all too seldom through his interesting volumes, for example (p. 152):

"Through the fourteenth century, the stream of English literature flowed, broadening and deepening as culture broadened, and the nation passed into new depths of thought, but now the flow is over shoals of barren sands and wastes of marsh haunted by will-o'-the-wisps, with only here and there a runlet of clear water. What harvest of high thought could clothe the desolation of those selfish wars? What serviceable light could shine from the delusive victories of that fifteenth century which bred for us not a single writer of the foremost rank?"

Nearly the whole of English literature in the fifteenth century was imitative. It transmitted formulas of a preceding time. It was distinctly English, too; the character remained, although it was expressed less forcibly. There is advance, too, to be noted, apart from the fact that in the middle of this century stands an event of such great ultimate influence as the discovery of printing."

Among a dozen minor poets whose names are scarce worth mention, JAMES I. of Scotland stands out conspicuous from his "King's Quair," which, although written under the influence of CHAUCER, is the most considerable poem in English literature during the first half of the fifteenth century. A synopsis of it is given, filling some half-dozen pages, after Professor SKEAT's edition for the Scottish Text Society. Professor MORLEY rather inclines to the view that JAMES I. wrote also "Peebles to the Play," and that "Christ's Kirk on the Green" is an imitation of it, one among others that have been lost, "unless, as Professor SKEAT believes, 'Peebles to the Play' itself is one of them, and it is the original by King JAMES which has disappeared" (p. 177). The three stanzas of "Good Counsel," after CHAUCER's "Fle fro the Prees," or "Truth," which Professor SKEAT accepts as written by King JAMES, are given, each stanza closing with the refrain,

"And for ilk inch he wil thee quyt a span."

This poem shows genuine poetic feeling, and we may well believe that King JAMES was the author of it, for we know of no one else of this time who was equal to its composition.

We now reach the most important name of the middle of this century, that of Bishop REGINALD PECOCK, known chiefly from his "Repressor of Overmuch Blaming of the Clergy," edited by Mr. BABINGTON for the Rolls Series. Professor MORLEY gives a synopsis of this work, which shows that PECOCK was in advance of his age, was too free in the expression of his opinions to suit his ecclesiastical superiors, and hence was forced to recant or be burnt. He did not relish martyrdom, and so his books were burnt instead of himself, and he lived in virtual imprisonment in Thorney Abbey until his death about 1460. Mr. BABINGTON pronounces "The Repressor" to be "a masterly performance," saying that "fullness of language, pliancy of expression, argumentative sagacity, extensive learning, and critical skill distinguish almost every chapter." PECOCK wrote about thirty works all together, thirteen in English, ten in Latin, and seven, of which the titles alone remain. His editor thinks that he "would have been remarkable in any age and was in his own age most remarkable. He was the enlightened advocate of toleration in times peculiarly intolerant; he was the acute propounder of a rational piety against unreasoning and most unreasonable opponents." His work is a landmark of English prose: it is much more easily read than the works of WYCLIF, and he used English to a greater extent than WYCLIF for theological discussions; in fact, this was one of the charges brought against him that "he had written on profound subjects in the English language"; but he lived too soon for his own good.

After some account of Sir JOHN FORTESCUE, with PECOCK a champion of civil and religious liberty, and a synopsis of his great work, "*De Laudibus Legum Angliae*," we have a summary of dictionaries and translations, legends and fables, songs and ballads, from the 'Promptorium Parvulorum' and the 'Catholicon Anglicum' to the "Nutbrown Maid" and "Chevy Chase." The following chapter treats HUCHOWNE, Blind HARRY and ROBERT HENRYSON. WYNTOUN has left us the name of the first, and has attributed to him the "Geste of Arthur and the Awntyre of Gawane," i. e., the

"Morte Arthure" of the early fifteenth century, and the "Pystyll of Swete Swsane," but histories of literature usually ignore him altogether. Professor MORLEY thinks that no other works are to be attributed to him, although others would assign to him "The Destruction of Troy" and "Sir Gawayne," with its companion poems "The Pearl," "Cleanness," and "Patience." He would identify HUCHOWNE with Sir HUGH of Eglinton, who died about 1381, hence he preceded by some years Blind HARRY and HENRYSON, who are sufficiently well-known, and the latter of whom was no mean poet. Here again we find an oversight (p. 255). While *leman* is *leve-man*, *leve-man* is not "First English," but is a much later form.

A short chapter is devoted to "The Paston Letters," after which follows quite a full account of "The Invention of Printing," and the respective services of COSTER, GUTENBERG, FAUST, and SCHOEFFER. Notwithstanding the claim made for COSTER on a portrait of him, inserted in the *Speculum Salutis*, as "first inventor of the typographic art, about the year 1440," Professor MORLEY finds that "there is no mention of COSTER as a printer earlier than the year 1550," and he calls GUTENBERG, "the real inventor of the art of printing." The whole chapter is an interesting account of this great invention, which gave such an impulse to literature. The volume closes with a chapter on the life and services, to printing and to English literature, of WILLIAM CAXTON. 'The Game and Playe of the Chesse,' a moral treatise, translated from the French 'Le Jeu des Echecs Moralisé,' was undoubtedly printed on the Continent, at Bruges, although some of our histories of literature still call it the first book printed by CAXTON in England. This was, as ascertained some years ago, 'The Dictes and Sayings of the Philosophers,' also a translation from the French 'Les Dits moraux des Philosophes,' made by ANTHONY WOODVILLE, brother to EDWARD the Fourth's queen, ELIZABETH. This book was printed at Westminster, and was completed November the 18th, 1477. It "was the first book of Caxton's that gives printer's name, with place and date of publication."

Professor MORLEY names the several works printed by CAXTON, and gives altogether a fuller account of him and his works than is contained in any other history of English

literature. An appendix to the volume gives a Bibliography of the Miracle Plays, OCCAM, GOWER, CHAUCER, LANGLAND, WYCLIF, and the Romances. While he mentions Professor CORSON's separate edition of "The Legende of Goode Women" (1864), which has been long out of print and ought to be reprinted, he omits Professor LOUNSBURY's edition of "The Parliament of Foules" (1877), the only separate edition mentioned being that by WYNKYN DE WORDE (1530).

The "Last Leaves" repeat that fourteen volumes more will complete the story of English literature as now planned. The author speaks very modestly of himself as "still stumbling as a child, with grown sense of a vast unknown, and of imperfect knowledge of the very ground we tread." He says:

"Years ago a young student came to me at the beginning of a college session and said: 'I don't know whether I need study English Literature. I know about Pope, Chaucer, Dryden, and all that. What is there more?'"

Such students have not all died off, but it is to be hoped that they are getting fewer. May life and strength be spared to Professor MORLEY to complete his great undertaking!

JAMES M. GARNETT.

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SIDNEY'S APOLOGY FOR POETRY.

An Apologie for Poetrie by Sir PHILIP SIDNEY, Edited for the Syndics of the University Press (from the text of 1595) with notes, illustrations, and glossary, by EVELYN S. SHUCKBURGH, M. A., Librarian and late Fellow of Emmanuel College, Cambridge. 1891. [Pitt Press Series].

THREE editions of SIDNEY's 'Defence of Poesy' in three different countries within three years are a remarkable testimony to the inexhaustible interest that Elizabethan literature possesses for students in both continents. Mr. SHUCKBURGH's, the latest of the three, is a very pretty little book, printed on excellent paper in the best style of the Cambridge University Press. That the editor "did not know of FLÜGEL's edition (1889) in time to use it" (Preface, p. vi) and that he appears also to

have overlooked that of Professor COOK (1890), may be regarded as fresh testimony to the need of a clearing-house for scholars.

Mr. SHUCKBURGH's text preserves the old spelling; his introduction is sensible and adds some new dates to the usual account of the SIDNEY family; and his notes, which are very full, contain much that is interesting and valuable. The merits of the book are obvious and are sure to make it widely useful. The present notice, however, will concern itself chiefly with faults, not in a spirit of carping, but in obedience to the sound principle enunciated by Professor WRIGHT in his recent review of the same editor's *Æschines* (*Classical Review*, v, 153).

Page 67. *Pedanteria* is not well glossed by "'superficial' or 'school' learning."

P. 68. "A piece of a logician" does not mean "a considerable logician," but, as Professor COOK correctly explains it, "a bit of a logician." Mr. SHUCKBURGH has confused this use of *piece* with another of its Elizabethan uses,—"to indicate anything [or person] eminent or special" (as in "a piece of virtue").

P. 68. "*sith*, 'since,' from A.-S. *sīð* = 'a time.' WYCLIFFE, St. Luke 17, 4, 'and if sevene *sithis* in the dai he do sinne,'" etc. An amazing bit of etymology,—but Mr. SHUCKBURGH's Anglo-Saxon needs revising throughout the notes.

P. 68 (note to p. 2, l. 16). Here the editor has missed the meaning. "It is not clear," he remarks, "whether there is any definite reference to any one as [SIDNEY's] 'master' in poetry." On the contrary, it is clear enough that SIDNEY is referring to Pugliano, his 'master' in manège. "Pugliano praised what he professed (horsemanship): I praise what I profess (poetry). If in this I am carried away by my enthusiasm rather than ruled by my reason, I should be excused, for I am only following Pugliano's example, whose pupil I was."

P. 69. "The mediæval Latin proverb, which Chapman expressed so neatly, 'The greatest clerks are not the wisest men,' 'Cæsar and Pompey,' Act ii, Sc. 1." The reference to CHAPMAN's use of this proverb is welcome; but surely he should not have farther credit than attaches to the power of appreciating a

good thing when one sees it. Mr. SHUCKBURGH has forgotten CHAUCER's lines,—

"The grettest clerkes ben noght wisest men,
As whilom to the wolf thus spak the mare."

"Reeve's Tale," C. T. 4052-3 T.

P. 70. Professor COOK's note would have informed Mr. SHUCKBURGH as to the hedgehog fable which he "could not identify."

P. 73. The long note on early English literature needs revision. Thus the statement that "Sir John Mandeville in 1356 translated his travels into English" may fairly be called obsolete. And the remark that "nothing of importance preceded the group. . . Mandeville, Wycliffe, Trevisa, Chaucer and Gower" is startling.

P. 75. *Island* "is derived from A.-S. *ea-land*, *ig-land* (ea=water), Germ. *eiland*." Nobody will dispute the "derivation" of *island* from *églan* (in L. W. S. *igland*), but what would the editor have us do with *éaland*? Apparently he regards *ig* as a mere by-form of *éa*.

P. 79. "For an account of the Welsh bards," Mr. SHUCKBURGH has no better reference for his readers than WARTON's 'History of English Poetry.'

P. 80. "*Chaunceable* (Lat. *cadentia*, *cade-re*)." A specimen of Mr. SHUCKBURGH's loose way of stating etymologies; cf. also such notes as "To cumber is 'to impede,' from L. L. *cumbrus*, 'a pile of timber for blocking up the way,' L. *cumulus*, Ger. *kummer*" (p. 92), "*larges* ('largesse,' L. *largitio*)" (p. 92), "*ere* is from A.-S. *erian*; L. *aro*" (p. 123), "*stuffe*, (Lat. *stupa* or *stuppa*, 'tow,' Germ. *stoff*)" (p. 118), "*carping and taunting*, two Lat. words, *carpere*, . . . *tentare* (whence O. F. *tenter*)" (p. 119), "*unresistible* (Lat. *in-resistere*)" (p. 190), etc.

P. 83. Mr. SHUCKBURGH writes A.-S. *scōp* for *scop*.

P. 83. "The morrall philosopher *standeth upon* the naturall vertues" is questionably glossed by "is engaged in studying." Mr. SHUCKBURGH seems singularly vacillating in his treatment of the idiom *stand upon* (see pp. 94, 100, 107, 134, etc.).

P. 84. "*supernaturall*, referring to the meaning of the word metaphysics (*μετα-φυσικά* 'beyond nature')." Surely a misleading form

of statement. The editor gives no hint of the scholastic misapprehension that underlies this interpretation of *τὰ μετὰ τὰ φυσικά*.

P. 84. "Pylades is the friend of Aeneas in Virgil's *Aeneid*." This note is worthy to be heard in sacred silence.

P. 93. "Shakespeare, *Antony*, 1, 3, 85 "How this great Roman does become the carriage of his chafe." For *great*, read *Herculean*. It is a little curious that in his very next note Mr. SHUCKBURGH says, apropos of a passage from CICERO, "Sidney appears to have quoted from memory and not quite accurately."

P. 99. Mr. SHUCKBURGH asserts that the Latin "Dares Phrygius can be shown to be a late forgery and is never heard of until the fourteenth century." This remark needs revision.

P. 102. "*Accomplished* Socrates" is not particularly well illustrated by "The armourers *accomplishing* the knights" ("Henry V."). If a quotation was necessary, why not MILTON's "accomplished Eve"?

P. 103. *By* does not mean *against* in the passages cited by Mr. SHUCKBURGH, but *concerning*. The allusion to SULLA is, however, correctly explained. Professor COOK seems to have misunderstood his author at this point. "Sidney," he says, "evidently gathers from it [sc. CÆSAR's "Sullam nescisse litteras qui dictaturam deposuerit"] some such meaning as this: 'Sylla was without learning (a man of untutored nobleness), and for this reason laid down his dictatorship'" (p. 89).

P. 104. *Mooving* (p. 24, l. 17) means rather "spurring on to good deeds" (with reference to the "setting forward and *mooving* to well dooing" in l. 1) than "power of affecting the mind."

P. 107. In remarking that BOETHIUS 'de Cons. Phil.' was "imitated by Chaucer in his 'Testament of Love'" Mr. SHUCKBURGH seems to confuse the paraphrastic "Testament," well-known not to be CHAUCER's, with the BOETHIUS translation which CHAUCER really wrote.

P. 108. "The spelling 'felow' is in accordance with the etymology of the word,—A.-S. *felaw*, Icelandic *félag*." Read, of course, "A.-S. *fēolaga*, Icel. *fēlagi*."

P. 113. One could wish for better evidence

as to actors' badges as Mr. SHUCKBURGH understands them, than the passage he cites from STUBBES.

P. 115. Mr. SHUCKBURGH is, perhaps, over-confident in identifying without a qualification "the olde song of Percy and Douglas" with the ballad of "Chevy Chase." Professor CHILD is more cautious: "Sidney's communication is fully justified by the quality of The Battle of Otterburn, but is merited in even a higher degree by The Hunting of the Cheviot, and for that reason (I know of no other) The Hunting of the Cheviot may be supposed to be the ballad he had in mind." ('The English and Scottish Popular Ballads,' iii, 305). In quoting the beginning of the ballad, Mr. SHUCKBURGH follows Bishop PERCY's inaccurately printed text.

P. 118. SIDNEY mentions Æneas's feat in "carrying away his religious ceremonies:" "the *sacra*," comments Mr. SHUCKBURGH, "which rather mean the objects of religious worship, the Penates." But that is precisely what SIDNEY's language signifies. Mr. SHUCKBURGH forgets that *ceremonies* often meant "sacred objects" in Elizabethan English.

P. 119. *Quibble* is not "a shortened form of *quidlibet*." The editor is doubtless thinking of *quillet*.

P. 120. For "A.-S. *gēola*," read "A.-S. *gēol*." *Gēola*=December. For "Icel." *jól*, read *jól*.

P. 123. Mr. SHUCKBURGH speaks of Robin Hood as an historical character. "The renown of Robin Hood, the prince of outlaws of the twelfth century, was still great." Not a word of the fact that this exploded guess of THIERRY's is not undoubted history.

P. 129. The student will not rise much instructed from a perusal of the following note on King ARTHUR. "The stories of King Arthur and the Round Table were told in ballads of very early date. The first prose book was the *Morte d'Arthur* printed by Caxton in 1485, translated from the French by Sir Thomas Mallory, and often subsequently reprinted."

P. 131. O. Fr. *mostre* is derived by Mr. SHUCKBURGH from Lat. *monco*.

P. 133. Perhaps SIDNEY is here using *allows* in the very common sense of *approves*.

P. 145. CHAUCER'S "Troilus" is said by

Mr. SHUCKBURGH to be "founded on an old history written by Lollius of Urbino."

P. 147. The "E. K." of the "Shepheardes Calender" glosses is unhesitatingly identified with EDWARD KIRK. I have no doubt of the correctness of this old identification; but the student has a right to be informed that it is contemptuously rejected by some modern scholars (see SOMMER's fac-simile edition of the "Shep. Cal.": 1889, Introd. pp. 15-25).

P. 149. "It has been said that the first three acts [of "Gorbuduc"] were by Norton, the last two by Sackville." From this language the student will hardly suspect that it is the title-page to the first edition of the play that is the authority for this distribution of authorship.

P. 153. "Cp. Chaucer, "Knight's Tale" l. 316, whose 'hors of bras' was also managed," etc. The *Knight's* may here be regarded as a misprint for *Squire's*.

P. 154. For "Icelandic *slaegd*," read *slægð*.

P. 176. "Rimed to death, as is sayd to be doone in Iceland," a very interesting passage passed over in silence by Professor COOK (cf. *Am. Journal of Philol.* xi, 390), is commented on by Mr. SHUCKBURGH. A better note, however, is ZIMMER's, *Gött. Gel. Anz.*, 1890, No. 20, pp. 811-12.

GEORGE LYMAN KITTREDGE.

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DANISH GRAMMAR.

Dansk Grammatik ved E. JESSEN. Udg. paa Carlsbergfondets Bekostning. Copenhagen: Gyldendalske Boghandel, 1891. 8vo, pp. 204.

THIS work will be welcomed by all students of Danish, as the most complete and rational treatment of the subject yet presented. In spite of the extremely polemical character of the preface, in which he defines his book as "an attempt, directed against prevailing falsifications, to give a brief, pure presentation of the linguistic laws in Danish," Dr. JESSEN does not confine himself to the too much debated subject of orthography, but takes up in turn the several elements of Danish grammar in its widest sense.

A word with regard to the present condition of orthography in Denmark, before considering the real subject of this article. Ever since the time of RASK and MOLBECH, Danish scholars have spent no inconsiderable portion of their leisure in abusing one another's systems of spelling. These *Entgegnungen* have frequently been of so fierce and abusive a nature, that to us more peaceable Westerners they would seem to be entirely incompatible with refinement and scholarship. In Denmark, however, such matters are regarded differently. Until 1889, the Orthographical dictionary of SV. GRUNDTVIG, compiled in 1870, was the acknowledged authority in Denmark, although everyone took the liberty of spelling as he chose. Two years ago a commission, appointed by the minister of culture, SCAVENIUS, published a set of rules, differing in many points from the preceding system, but preserving the same general principles. It is this system, and especially its ministerial modifications, that has roused Dr. JESSEN's wrath, and which he denounces in several places as "destructive, fabulous, meaningless," etc. For the foreign student of Danish, this whole question is of so slight interest that its consideration need not detain us here. The fullest criticism of the subject from our author's standpoint may be found in "Den Literaire Retskrivning."

Putting aside, then, the spelling, we may take up in turn some of the most important points in Dr. JESSEN's book. One improvement that should be made in the next edition of the work is the freer use of italics. The exposition would gain much in clearness were the examples distinguished in this manner. The paragraph divisions and subdivisions are admirable and the general employment of types deserves special notice. The leading words and topics are carefully emphasized, and the footnotes are judiciously chosen, always excepting, of course, the occasional little hits at the arch enemy SCAVENIUS.

The book opens with a general discussion of grammatical terms. Dr. JESSEN very sensibly remarks in this connection, "In schools where Danish translations of terms are employed 'Grundord,' 'Gjenstandsord,' 'Hensynsord' are usually given, which is inexpedient." But while using the Latin terms 'Subject,'

'Object,' etc., he adds in parenthesis, probably for the benefit of these schools, the native words. The Danish term for preposition, 'Forholdsord,' he very properly criticises as not only inexpedient but as absolutely incorrect, since "all words indicate in some way or other a relation." So, too, 'Tingsnavn' and 'Begyrebnavn,' are characterized as incorrect translations of 'concrete' and 'abstract,' and 'Kjendeord' of 'Artikler.' The discussion of clauses is thoroughly scientific and, as far as I know, a complete innovation in Danish grammar study. This introductory chapter concludes with an interesting account of Danish phonetics, in which many scattered facts are gathered together in convenient form.

Chapter I, *Lyd og Skrift i Dansk*, contains too many disputed points to permit full criticism. P. 76, the author states:

"It is historically correct to regard the *-e* of the article as elided in *Hanen, Riget, Hestene*. On the other hand, it is historically improper to regard the plural ending in *Konger, Hyrder, Bønder*, etc., as otherwise than in *Sager, Hænder*, etc.: it must in both cases be taken as *-er*."

As Danish grammarians have heretofore agreed in regarding the plr. ending of nouns terminating in *-e* as *-r*, Dr. JESSEN should have given his reasons for his statement that the stem vowel *-e* suffers elision before the article, but not before the plr. ending. In the succeeding line the rule that *-e* cannot be retained before the feminine termination *-inde*, is doubtful in the case of *Kammerherreinde*. My own tendency, whenever it has been my privilege to address such lofty personages, has always been to retain the *-e*, in defiance of analogy, and the same form is given by MOLBECH, GRUNDTVIG and A. LARSEN. Dr. JESSEN does not agree with these authorities, but a great many other writers do. Here, as in several other places, notably under orthography, our author has allowed the zeal of the reformer to interfere with the impartiality of the scientific inquirer.

Chapter II, on word-formation can be only mentioned here, although its contents are well worth close study. Under Inflection, Chapter III, the following points may be singled out. Par. 106, a. *øxen* should be added to the list of

irregular plurals. In the same paragraph Dr. JESSEN repeats his dogma of the plural ending *-er*. To the list of weak verbs in par. 120, b, suffering vowel change in the stem, or better expressed, as in MÖBIUS' "Dänische Formenlehre," showing *Rückumlaut* in the preterite and the past participle, should be added *sætter*, *siger*, *lægger* and *gjør*, described in the following par. as "miscellaneous anomalies." The rest of the verbs in this list are better defined as preterito presents. This classification is followed by MÖBIUS and is in every way preferable. To the strong verbs given in par. 121, b, should be added *ager*, *dryber*, *kiger*, *klyver*, *knækker*, *svetter* and *vejer*. While the strong preterites are rare, they can be found in modern literature.

The last chapter contains a full discussion of Danish syntax. A more satisfactory treatment of the construction, *det er mig*, "it is me," may be found in O. JESPERSEN'S "Studier over Engelske Kasus," p. 137. JESSEN dismisses it curtly as a fault common to English and Danish. His criticism of the distinction between *hinanden* and *hverandre* as "inconvenient but etymologically correct," is open to doubt; correct it certainly is. The first appendix, on poetical language, is little more than an orthographical discussion, in which the writer's positions are defended by the decidedly dangerous method of poetical authority. The second appendix, on Older Danish, is very short and offers nothing worthy of special mention, while the third and last resembles the first in its polemical character.

In concluding, I can not do better than quote the late Prof. MÖBIUS' notice of Dr. JESSEN'S first attempt in grammatical study, "Dansk Sproglære, Copenhagen, 1868," which, taking into account the far greater extent of the present work, applies equally to his "Dansk Grammatik":

"Dieses kleine, ebenso inhaltsreiche wie durch die mancherlei neuen und eigenthümlichen Gesichtspunkte höchst anregende Buch enthält in knappster Form, was sich dem Vf. an Resultaten seiner mehrfachen Einzeluntersuchungen auf dem Gebiete dänischer Gram. ergeben hat."

DANIEL KILHAM DODGE.

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THE OLDER EDDA.

Codex Regius af den Ældre Edda. Udg. af LUDV. F. A. WIMMER og Finnur Jónsson. Copenhagen: 1891, 4to.

Ordbog over det gamle norske Sprog, af Dr. JOHAN FRITZNER. Omarbejdet, forøget og forbedret Udgave. I.-II. Christiania: Den norske Forlagsforening, 1883-1891. 8vo.

THE phototype and diplomatic edition of the 'Elder' Edda announced last year by the "Society for Publishing Old Northern Literature" appeared this last summer. I have, once before, called the attention of the readers of MOD. LANG. NOTES to this publication, and I beg leave to remind them of it again, now that it is on the market.

This manuscript, the most valuable monument in the whole Royal Library of Copenhagen, from whose loss the greatest detriment would result to Scandinavian science and literature, has been laid here before the public in a shape worthy of its great importance.

The book contains; first, a minute description of the manuscript, its history, and its peculiarities as to binding, form, writing, spelling, etc. Then follow, side by side, the two reproductions of the text, the phototype and the diplomatic. The phototype plates were prepared by Mr. CRONE of Copenhagen, and they represent, no doubt, the best that photographic art can produce in this line. The technical process by which the text has been reproduced does not enable us to distinguish the headings of the several poems in the phototype reproduction, since these head lines were originally written in a reddish brown ink which is now so faded, even in the original vellum manuscript, that most of them can be deciphered only under the most favorable conditions. The painted initials, however, which are written respectively in red and green ink, or in both, are still plainly visible in almost every case.

I have carefully gone through a great part of the diplomatic transcription of the text, but I have as yet failed to find any errors or omissions. Comment is made on almost every line of the text, while the last part of the book consists of remarks setting forth in each case, peculiarities, errors, omissions, etc.

It is a great task that the "Society" has accomplished in publishing this edition of the 'Edda,' and accomplished in a satisfactory manner. Every student of the Edda is enabled, by this work, to form an independent judgment of all questions pertaining to text criticism.

In appropriating about \$1200. (cost of the Phototype plates) toward the expenses of this publication, the Danish Government has made amends to a certain limited extent for its unpardonable indifference as to the manner in which the treasures of the Royal library are housed. These are kept in a wing of the Cendshanoborg Castle, which may be endangered by fire on all sides, and whose old wooden floors, shelves, etc., make it a veritable tinder-box.

The second volume of Dr. FRITZNER'S Dictionary of the Old Norse language, has just been completed by the appearance of its 19th part, the work thus being carried down to the letter *P*, inclusive. The definitions of the words are in the Dano-Norwegian language, so that the Dictionary can, of course, be of use only to those students of the Old Norse-Icelandic tongue who are familiar with this Scandinavian idiom.

What especially distinguishes this dictionary from its predecessors, are the thoroughness and fullness of its quotations, the exhaustive treatment of everything pertaining to institutions, laws, customs, traditions, etc., so that the book, besides being a dictionary, may serve to a large extent as an encyclopædia for the Scandinavian Old and Middle ages. The chief objection to the work, arises from the author's habit of explaining words rather than translating them. This defect is not of any great importance as far as English-speaking students are concerned, but it greatly impairs the value of the book for Scandinavian students, learning the elements of the language, who would seek in the dictionary models for correct translation. Objection might also be raised against the author's way of spelling the old words, chiefly as regards the vowel sounds, but this is, to the advanced student, a matter of comparatively slight importance.

Nearly nine years have passed since the first

part of this Dictionary appeared; the publication of the work is therefore making pretty slow progress, but it is probably carried on as fast as is consistent with a thorough and reliable preparation of the material. It is to be hoped that the author, who is already advanced in years, may be spared time to finish this the crowning work of his life.

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THE PEDAGOGICAL SECTION.

OF THE

Modern Language Association of America.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—As President of the Pedagogical Section of the MODERN LANGUAGE ASSOCIATION, I desire to invoke the attention of my colleagues to the interests of this department, for the approaching meeting of the Association in Washington.

The papers presented to the Association, as well as those published in the MOD. LANG. NOTES, have been mainly concerned with the higher questions of scholarship and criticism. This is as it should be; for our foremost ranks must lead our progress and point the way of future advance. But not the less do the fundamental questions of our pedagogy maintain a deep and enduring interest. For on these depend the foundations of our scholarship; and on these foundations, for those who shall come after us, must be built the scholarship that shall hereafter guide and extend the progress of our profession. And not only the scholarship but also the inspiration, as well as the conception—higher or lower—of the true character and object of our studies and our discipline. This is not a question of *method* merely—which at last must be largely individual—but of intellectual and moral purpose and effort, on which will depend not simply the value of our work as teachers in school or college, but also the rank which our discipline shall hold, in fact and in public opinion, as a factor in education and in human

progress. It is, therefore, my earnest desire, for the good of all, that the pedagogy of modern languages shall—within due limits and on a worthy plane—hold a larger place than heretofore in the Association itself and in the columns of MOD. LANG. NOTES. This movement forward we hope will be begun at the meeting in Washington.

As the topic for discussion on that occasion in the pedagogical department, I propose the paper read last year in Nashville by Mr. E. H. BABBITT, on: "How to use Modern Languages as a Means of Mental Discipline." To those who heard or have read this paper, I need not speak of its extraordinary interest. Whatever may be thought of the positions taken by the writer, yet the wide range and at the same time the condensation of his argument, his sharp and clear-cut views and the boldness with which they are maintained, make the paper peculiarly stimulating and suggestive. The same boldness and clearness of utterance, along with the very decided views presented on some important points, fit the paper especially for review and discussion. It will be remembered that such was the impression produced when it was read. But unfortunately this was during the last moments of the session, and though debate was eagerly desired it had to be cut short, almost without a word. Prof. ALCÉE FORTIER (then in the chair) and Prof. A. N. VAN DAELL, both of whom expressed a desire which could not then be accorded to speak on the subject, have been invited to open the discussion. Prof. BABBITT, I doubt not, will be ready to fight his own battles, and I am sure both sides will find eager allies and interested listeners. I trust that the paper thus offered for special discussion will in the meantime receive renewed reading and consideration on the part of the members of the Association; for, as I take it, we all belong to the pedagogical department. Whatever we may be as scholars, we are—or ought to be—first of all, *teachers*.

I will not anticipate a discussion which I hope may be of general interest, yet I will make a single remark. It is a question, it seems to me, not of an ideal pedagogy for ideal students under ideal conditions, but how we may best accomplish what is most essential for

the greatest body of our students, in our several spheres of school, college, and university. The main question seems to be, what is most essential; and then, what may be practicable, under our respective conditions, so as to accomplish the greatest good for the greatest number. To these chief considerations the details of method, it seems to me, should be held quite subordinate—or, indeed, should be mainly determined by them. With this suggestion, I beg leave to commend the subject of Prof. BABBITT's paper for our thoughtful discussion in Washington.

EDWARD S. JOYNES.

South Carolina College.

THE PRONUNCIATION OF THE GERMAN STAGE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In vol. vi, no. 6, of MOD. LANG. NOTES, you have reprinted the rules of the Royal Prussian theatres as to the pronunciation of *g*. It appears, therefore, that these rules were correctly reported by the newspapers from which VIETOR reprinted them in *Phonet. Stud.* i, p. 92. I should like here to call attention again to VIETOR's opinion that the Count VON HOCHBERG's description is unscientific, and also to the fact that the Count himself makes no claim that it is scientific, and that he only aimed at uniformity. "Ein leicht anschlagender gutturallaut" that lies between *ch* and *k* is a phonetic chimera which no assurances of his Excellency, given to Professor HEWETT, can make a reality. An appeal to such an authority will carry no weight against a phonetician of VIETOR's reputation who says, "on the stage and in artistic song there still predominates the stop—except in *-ig-* both medially and finally (*tage, ták*)."¹ Count VON HOCHBERG wrote to VIETOR that he had not aimed at deciding a scientific question by this regulation, but had caused it to be printed solely to bring about a uniform pronunciation of the letter in question upon the Royal stage of Berlin.¹ It does not at all follow, therefore, that the actors under his control can and actually do pronounce that letter in the manner

¹ See *Phonet. Studien* i, p. 93.

which he so unscientifically prescribes. Nor is "Behagel," as Professor HEWETT calls him, any authority in Phonetics. His 'Deutsche Sprache' quoted by Professor HEWETT is a popular treatise *für Gebildete*.

Here I must put in two disclaimers:

1. My statement that there is a uniform stage pronunciation is not so bald and positive as Prof. HEWETT would seem to make out. It is made in the following words:²

"The only institution that claims to have a standard and tries to come up to it is the stage. The best theatres of Germany and the better actors, followed by a very small number of the cultured, strive after a dialect-free pronunciation."

This was written before BEHAGHEL wrote:

"Auf einem Gebiete nämlich hat das Bedürfnis schon jetzt zu einer Einigung auch in der Aussprache geführt: das ist das deutsche Theater (freilich zu keiner unbedingten)."

I did not say, that there is an absolute uniformity.

2. Final *g* as a surd stop is not, in my opinion, the *alleinseligmachende* pronunciation and is not so represented in the fourth edition of my grammar which Prof. HEWETT reviewed. To forestall this charge, I have put in the new (fifth) edition a reference to the Preface in §391.2.³

As to *g* being actually the corresponding surd stop, I must again assert, that I know this from actual observation of the better actors of the best theatres in Germany made during a stay there of a year and a half (1882-1883). I was in the theatres of the cities which Prof. HEWETT mentions except those of Zürich, which is not German, and in those of Frankfurt. I am well acquainted with the theatres of Strasburg and Hanover and I was born near the latter city. I tried during the period just named to make my observations as carefully and accurately as I knew how to make them. If the result differs from that noted by Professor HEWETT I regret it very much. This is in truth a question of fact, and a subject of inquiry. We might hear the same actor on the same evening and might not agree as to

² Cf. § 391 of my grammar.

³ The preface to the fifth edition is that of the fourth with only one word changed.

whether he used sonant stop, surd stop or surd continuant. I certainly should not ask the actor what he pronounced, nor his "Chef"; neither should I take for granted that the actor of the Royal theatre pronounces what a "Chef," innocent of Phonetics, prescribes. All good theatres are not Royal Prussian, or even Court theatres in which a favorite nobleman often plays the tyrant. For several years past I have heard this very pronunciation by the imported "stars" at Amberg's in New York, and only lately I observed the same in the well-known reader and declaimer HERMANN RIOTTE.

In conclusion allow me to call attention to the fact, not always fully appreciated even by philologists, that a standard language and a standard pronunciation are used by very, very small minorities who have little influence on the language and pronunciation of the people. If I have observed correctly that final *g* is the surd stop, it does not follow that it will continue to be standard and will be finally adopted by the majority. This *g* is "caviare to the general"; the million will have none of it, nor will they accept this "What is it"? of the Berlin "Chef," this inconsistent, illogical, indefensible *g* (sonant stop), if that is what the regulation requires. The only sound acceptable to them is the spirant; namely, the guttural continuant of *ach* and the palatal continuant of *ich*, and it is already recognized in the suffix *-ig* in Berlin and in Munich.⁴ BENEDIX, quoted above by Prof. HEWETT, advocates the pronunciation of *g* as a spirant everywhere. VIE-TOR says, that the spirant for the stop in the suffix *-ig* is already recognized on the stage. That it will become standard before very long is, in my opinion, quite certain. The question then will be: In what positions shall it be recognized as standard? Will the interchange (*wechsel*) be between *g* (=sonant stop) and *kh*, *jh* (=surd spirants); or between *gh*, *j* (=sonant spirants) and *kh*, *jh*? Will it be elegant to say *täge-lākh* (spelt *tage-tag*), *līge-ljht* (spelt *liege-liegt*), or *tāghe-lākh*, *līje-ljht*? It may be a personal prejudice with me, but I believe the interchange will be *tāge-lākh*. When this has been decided I will write the obituary of *g*

⁴ See OBERLÄNDER'S 'Übungen zur Erlernung einer dialektfreien Aussprache.' München, 1890.

interchanging with *k*, but as long as I hear the "elect" say *táge-lák*, I shall hold it up to my students as the ideal pronunciation.

H. C. G. BRANDT.

Hamilton College.

JUDAISM IN THE WEST IN THE SEVENTH CENTURY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In my article on "Old English Literature and Jewish Learning," published in MOD. LANG. NOTES for March 1891 (vi, pp. 77-78), and again in my paper on "The Name Cædmon" (*Publications of the MOD. LANG. ASSOCIATION OF AMERICA*, Vol. vi, No. 1), I collected certain items of evidence tending to show that the Jews, their language and their doctrines, were not so completely unknown in the West during the Old English period as has been sometimes supposed. I have since chanced upon another testimony to the same effect, less cogent, because of a later date, but not likely to have been a pure fabrication. I find it in TODD'S 'St. Patrick,' p. 108, where it is quoted from the Abbess HILDEGARDIS' Life of St. Disibod, or Disen, abbot of Disenberg, in the diocese of Mayence. HILDEGARDIS lived near the close of the twelfth century, but the state of things she describes must be assigned, according to TODD, to the year 620, or thereabouts:—

"At the time when the holy man was thus governing his people with words and examples, a huge schism and great scandals prevailed in all that country (i. e. Ireland). Some rejected the Old and New Testament, and denied Christ; others embraced heresies; very many went over to Judaism; some relapsed into paganism."

To quote TODD'S note at the foot of p. 109: "The original words are: 'Plerisque ad Judaismum se conferentibus.'"

ALBERT S. COOK.

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THE ETYMOLOGY OF ENGLISH *tote*.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The etymology of this interesting word, suggested by Prof. BASKERVILL in the June number of MOD. LANG. NOTES, (vi, pp.

180-181) seems like a very good guess. It seems possible from the meaning of a word 'tooters' which, we are told, signified in the sixteenth century persons who were wont 'to hunt out customers on the road.' But is this suggested etymology any more than a guess? It is certainly remarkable that Prof. BASKERVILL does not even attempt to account for the form of the word. O. E. *tótian*, M. E. *tóten*, by the laws of change, would give present English *tát* (London Eng. *táwt*) which would be spelled in the sixteenth century *toot*, and at the present time *toot* or *tout*. Moreover, the original word has remained to the present time in its meaning of 'to ply or seek for customers' (cf. WEBSTER'S 'International Dic.' *tout*, *toot*; WRIGHT'S 'Provincial Vocab.' *toot*, *tout*). It also occurs in the noun form *touters* in DICKENS:

"The posy of ring droppers, . . . duffers, *touters*, or any of those bloodless sharpers who are, perhaps, better known to the police."

Of course Prof. BASKERVILL knows all this, but it serves to emphasize the point that O. E. *tótian*, M. E. *tóten*, has come down to us in the phonetic form it should have according to the laws of change. If English 'tote' to carry, is derived from the same word, the essential thing to do is to show how this exceptional form came to exist, and until this is done the etymology is wholly hypothetical.

OLIVER FARRAR EMERSON.

Cornell University.

Wove (for *waved*), *dove* (for *dived*).

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I should like to ask those interested in the survival of older forms, whether *wove* (for *waved*) is common. In New Brunswick a man said not long since, "I *wove* my hand to you": and a few days ago a preacher in Boston spoke of "how the palm trees *wove*."

In what part of North America is the form *dove* (for *dived*) very common, as it is here in New Brunswick?

W. F. STOCKLEY.

University of New Brunswick, Fredericton.

CHAUCER'S PROLOGUE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—It should be stated that ZUPITZA

(*Anglia*, i, 475) did not object to the use of *to* after *sēken*, but to the simultaneousness of two different constructions with *sēken*, namely with a direct object (*straunge strondes*) and with an indirect object (*to ferne halwes*). The objection is valid if *to ferne halwes* be taken as co-ordinate with *straunge strondes*. It seems to me, however, that *to ferne halwes* is a specification added to the two general statements *goon on pilgrimages* and *sēken straunge strondes*. If any one objects to the use of *to ferne halwes* with the second of the two general statements, zeugma is a sufficient explanation.

GEORGE HEMPL.

University of Michigan.

DANTE INTERPRETATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—A curious anticipation of Professor TODD's exegesis of *Purgatorio* xix. 51 will be found in A. J. BUTLER's 'Purgatory of Dante' (London, 1880), p. 230. BUTLER's note reads as follows:

"*Donne* is the reading of nearly every edition. Buti has *done* (=donate), which does not rhyme."

BUTLER is in error, however, in making BUTI conjecture *done*=*donate*. The latter's commentary on the passage is:

"*Che avran di consolar l'anime done*; cioè ch'aranno dono di consolare l'anime loro" (Tomo 2, p. 149).

The editor of the edition I have consulted (1865) is also of the same mind, for he appends this foot-note:

"*Done*, *dono* con la desinenza in *e* come *fume*, *pome* o *cotali*."

BUTLER, it would thus appear, builded better than he knew. I need hardly say that his blunder does not deprive Prof. TODD's conjecture of the merit of originality.

FRED N. SCOTT.

University of Michigan.

BRIEF MENTION.

The Ninth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held in Columbian University (15th and H

Streets), Washington, D. C., on December 28-31 inclusive. On the evening of the 28th an address of welcome will be given by President JAMES C. WELLING, LL.D., of Columbian University, and this will be followed with an address by the Hon. A. R. SPOFFORD, LL.D., Librarian of the Congressional Library, on "The Characteristics of Style." The regular sessions of the Convention will meet on the 29, 30 and 31, when the following papers will be presented: 1. "The Gerund in Nineteenth Century English," Professor J. L. ARMSTRONG, *Trinity College, N. C.*; 2. "Jean de Mairet, A Critical Study in the History of French Literature," Mr. JULIUS BLUME, *Johns Hopkins Univ., Md.*; 3. "Ignored Resources of French Literature for College Study," Miss LOUISE BOTH-HENDRIKSEN, *Brooklyn, N. Y.*; 4. "Diminutives in -ing in Low German," Mr. A. F. CHAMBERLAIN, *Clark Univ., Mass.*; 5. "Augustini Sendebrev til Cyrillus, and Jeronymi Levnet," (Gl. Kong. Saml. No. 1586, Copenhagen), Dr. DANIEL KILHAM DODGE, *Columbia College, N. Y.*; 6. "The Isleños of Louisiana and their Dialect," Professor ALCÉE FORTIER, *Tulane Univ., La.*; 7. "Nathan der Weise (with special Reference to the Criticisms of KUNO FISCHER)," Mr. GUSTAV GRUENER, *Yale Univ., Conn.*; 8. "James Russell Lowell as a Prose Writer," Professor TH. W. HUNT, *Princeton College, N. J.*; 9. "Indo-European Parallel Roots with and without initial s, especially in the Germanic Languages," Professor GUSTAF KARSTEN, *Indiana Univ., Ind.*; 10. "The Phonology of the Patois of Cachy" (*Département de la Somme*), Professor THOMAS LOGIE, *Williams College, Mass.*; 11. "The Law Language in England from Edward I. to Henry VIII," Professor B. F. O'CONNOR, *Columbia College, N. Y.*; 12. "The Jersey Dialect" (Channel Islands), Professor JOSEPH S. SHEFLOE, *Womans College, Baltimore*; 13. "Philology and Literature in American Colleges and Universities," President HENRY E. SHEPHERD, *College of Charleston, S. C.* It is proposed by the President of the Pedagogical Section, Professor EDW. S. JOYNES of *South Carolina College*, that the paper read by Mr. E. H. BABBITT before the Nashville Convention: "How to Use Modern Languages as a Means of Mental Discipline" (cf. *Publications*

of the MOD. LANG. ASSOCIATION, vol. vi, pp. 52-63), be brought up for discussion before the Washington meeting. The President of the Phonetic Section, Professor A. MELVILLE BELL (1525, Thirty-fifth St.) will give a Reception to the members interested in the work of this section. The *American Dialect Society* will hold its Annual Meeting in Columbian University, on one of the evenings of the dates given above for the Convention of the Modern Language Association.* The Trunk Line and Southern Passenger Associations have granted reduced railway rates, that is, a fare and a third for round trip ticket on certificate plan. Full information will be sent later respecting the purchase of tickets under certificate rules. Application for reduced rates has been made to other railway Associations (The Central Traffic, New England Passenger, and Western Passenger) and it is hoped that they also will join in the concession. In this case, due notice will be sent to members.

We give below the Synopsis of a paper entitled, "The Teaching of French and German in our Public High Schools," which was read by C. H. GRANDGENT, Director of Modern Languages, Boston, on November 27, before The *Massachusetts Teachers' Association*:

Let us suppose, to begin with, that in the "English" course of our Massachusetts high schools the average amount of space given to a foreign language is equivalent to about three hours a week for three years. It is plain enough that we cannot do everything in this time: let us, then, examine in turn the five chief branches of modern language study—speaking, writing, grammar, translation, reading—with a view to ascertaining, in the first place, which of them we can cope with, and, secondly, to which we can most profitably devote the few hours that are at our disposal.

Can we teach our pupils to talk French and German? Let us see. A brief computation shows that in an ordinary class, all the conditions being favorable, if every moment of the time is spent in conversational exercises, each scholar will, during his entire public school career, speak the foreign tongue for a sum total of six hours. To learn our own language

fairly well we need at least 4,000 hours' practice. A comparison of these two figures renders further discussion unnecessary. If, however, "conversation" may not be regarded as an end in itself, it is undoubtedly a most valuable help: it not only interests the pupils and quickens their appreciation of the works they read, but it also stimulates the teacher to wider study and greater mental activity. All properly qualified instructors should, therefore, be encouraged to use the foreign language as much as possible in the class-room.

Writing is an excellent exercise; but it requires so much previous reading and grammatical training that we cannot hope to make it the chief subject of our limited course, and we must consider it, as we do conversation, rather in the light of an auxiliary. Grammar, too, provides a good instrument for developing the intelligence, and is, moreover, a topic that we can begin to study very early; yet a course founded mainly upon it is almost invariably a failure, simply because our schoolboys are not learned enough to find the science interesting. Hence we are obliged—since some knowledge of grammar is indispensable—to confine ourselves to the essentials of the subject, and to administer this necessary amount in small and well-graded doses, striving to emphasize its utility and relieve its dullness by means of close association with agreeable composition work and attractive reading matter.

The principal theme of our modern language curriculum must, therefore, be either translation or reading. The difference between these two branches of instruction corresponds to a difference between two ideals. We may, on the one hand, direct all our labors toward the discipline of the reasoning faculties: in this case we shall have a course consisting of carefully corrected translation (which, by the way, furnishes one of the best kinds of training in English), supplemented by a maximum of grammar and composition, and comparatively little speaking. If, on the other hand, the purpose we have in view is the broadening of the mind, the opening of new vistas, the establishment of correct standards, the cultivation of the artistic perceptions—if, in a word, our aim is general culture, we shall have, perhaps, more translation and conversation, and somewhat less writing and grammar; and we shall try to lead our pupils in such a way that they can, before the end of their three years, absorb the thought of foreign masters directly through the foreign medium. Both of these objects are so valuable that no complete course can wholly neglect either. If, however, lack of time compels us partially to sacrifice one to the other, we should, before making our choice, give due consideration to these three facts: first, according to the almost unanimous judgment of impartial observers, the desirable qualities in which we Americans are

*The *American Historical Association* will also hold the evening sessions of its Annual Convention in Columbian University on December 29, 30 and 31. The headquarters both of this Association and of the MODERN LANGUAGE ASSOCIATION will be the Arlington Hotel, H Street and Vermont Avenue.

most deficient are refinement and taste, next, our public school teaching is, as it doubtless should be, devoted far less to the cultivation of these characteristics than to the strictly practical side of education; and, lastly, it is through the study of literature—and, especially, of the best literature of other countries—that taste and refinement can be most readily developed.

Messrs. Macmillan & Co. have published an English translation of BEHAGHEL'S well-known little book 'Die deutsche Sprache' by E. TRECHMANN, M.A. (Oxon.), Ph.D. The translation possesses certain advantages as compared with the original. The very numerous misprints which disfigure the German edition have been eliminated, and such carelessly written sentences as

"Wir erhalten somit nunmehr zwei Ströme der deutschen Sprache: *das eine* die Mundarten, der Strom einherfließend in natürlichem althergebrachten Bette, freilich so wenig eine einheitliche Masse bildend als zuvor, ja noch in viel mehr Rinnsale sich verästelnd; *das andere* die Schriftsprache . . ." (p. 30),

have been made readable. Among the oversights which have not been corrected, we notice the statement (p. 4), that Indo-European *gh, dh, bh*, are to be pronounced "somewhat as *Waghals, Eidhelfer, leibhaftig*," while it was long ago pointed out (see BRANDT, *Am Journal of Phil.* i, p. 148) that this comparison is unfortunate, as these words are pronounced *Wakhals, Eithelfer, leiphäftig*. Engl. *mother* as compared with Lat. *mater* should not be used to illustrate the regular change from Indo-European *t* to Germanic *th* (p. 5), and the choice of this example is especially inappropriate as it is previously stated that "the spirant, to which the I.-E. *tenuis* shifted, was voiceless." The chapter on the inflexions has been somewhat expanded by the translator, and complete paradigms have been inserted; otherwise, we are told in the preface, only a few pages here and there have been eliminated "where the author addresses himself to his German readers on the subject of solecisms and purity of speech." The translation is generally faithful; in the more difficult passages of the book it is perhaps sometimes too concise and hardly equal to the original. Compare, for instance, the original:

"Der Vorrat an Vorstellungsbildern ist also nach Individuen verschieden. Noch grösser ist aber die Zahl der Möglichkeiten, wenn es sich um die Wahl der Lautbilder handelt: ein und dasselbe Individuum kann bei der einen Anschauung so, bei einer andern anders verfahren; bei einem und demselben Vorstellungsbild kann der Einzelne bald dieses bald jenes Lautbild zu dessen Versinnlichung anwenden."

with the translation:

"The stock of ideas changes, as we see, in different individuals or groups of individuals. The number of possibilities is greater when there is a choice of sound-images, when one and the same individual may use now one, now another, sound-image or word to express the same idea."

There is a good index and the appearance of the book is very pleasing. BEHAGHEL'S little work is still the only good book of the kind, and we are glad that its new form renders it accessible to the large body of English speaking students of German.

The Lecture Association of the University of Pennsylvania, announce for the season 1891-92, the following lectures on modern language subjects: Four lectures by Prof. H.H. BOYSEN on "The Norse Sagas" (two on *The Elder Edda*; one each on *The Heroic Mythical Sagas* and *The Historical Sagas*); three lectures by Mr. EDWARD GRAHAM DAVES, on the "Religious Drama of the Middle Ages" (*Decay of Classical Stage—development of Liturgical Drama; Invasion of Secular and Humorous Elements; English Cycles of Miracle Plays*); eight lectures by Mr. EDMUND C. STEDMAN, on the "Nature and Elements of Poetry" (*Oracles, Old and New; What is Poetry? Creative Poetry—two lectures; Beauty; Truth; Imagination; The Faculty Divine*).

Among the 'Elementary French Readers' published by Hachette, we note Mme LOUISE COLET'S 'Deux Enfants de Charles I.', edited by H. TESTARD; GASSENDI, 'Le Petit Astronome' by the same author, edited by C. DA COSTA TALLON; VAN DEN BERG'S 'Napoléon I.', edited by A. P. HUGUENET, and G. BRUNO'S 'Les Deux Petits Patriotes' edited by H. ATWELL. The notes to the first two

works are quoted apropos. Mr. HUGUENET has, however, simply translated the difficult passages, and Mr. ATWELL, in a number of instances, has been satisfied with stating that *this* is wrong and *that* is right, without attempting to give any reason or principle that would help the student to overcome the same difficulty if it should occur a second time. All the works noted above are furnished with vocabularies, and are a welcome addition to the existing material for elementary reading. The price of each of the above books is 8d. (Agent, Carl Schoenhof, Boston).

PERSONAL.

The Cleveland *News and Herald* for November 18, contains an interesting report of the formal instalment of Dr. F. M. WARREN as Professor of Romance Languages in Adelbert College of the Western Reserve University. Dr. WARREN delivered on this occasion a suggestive and scholarly address upon Collegiate instruction in the Romance Languages, presenting in a lucid, forcible manner the nature and scope of said instruction, its limitations and advantages. While drawing a sharp line of demarcation between this and University instruction, the speaker gave a broad, liberal and attractive view of the culture value of college work.

Mr. MARTIN W. SAMPSON, Professor of English in the State University of Iowa, has been appointed Assistant Professor of English at the Leland Stanford Jr. University. Professor SAMPSON is a native of Ohio and a graduate of the University of Cincinnati; he has been for some years connected with the faculty of the University of Iowa.

Mr. D. L. LAWRENCE has been appointed Head of the English Department at the Cathedral School of St. Paul (Garden City, L. I.). Mr. LAWRENCE is a graduate of Dartmouth College (A. B. 1888); for one year he was Principal of the Public Schools at Harrington, Del., and then for two years assisted HERBERT EVELETH GREENE (see MOD. LANG. NOTES, vol. vi, p. 223) in the department of which he is now in charge.

Dr. J. W. PEARCE has been made Assistant Professor of Anglo-Saxon in the Tulane University of Louisiana. Dr. PEARCE was graduated from the Louisiana State University with the B. A. degree in 1883, and received the M. A. degree, for special linguistic work, in 1884. After serving as Principal of High Schools in Louisiana, he was, for a short time, an Instructor in the Louisiana State University. For the past four years, he has been Assistant Professor of English in the Tulane High School. His degree of Doctor of Philosophy was conferred by the Tulane University, at the close of the last session, in consideration of three years' work in Anglo-Saxon, Gothic, Old French, and General History. His thesis was an edition of "Book I of Bede's Eccl. History, with Introduction, Critical Text, Literal Translation, Notes, and Appendices."

On Nov. 10 and 12, Professor CHARLES SPRAGUE SMITH, late of Columbia College, N. Y., delivered two illustrated lectures at the Peabody Institute of Baltimore, on 1. Iceland and the Faroe Islands; 2. The Orkneys and Shetland.

The *Louisiana Educator* for November, contains an interesting and suggestive article on "Tulane University," by Mr. JOHN R. FICKLEN, Professor of English in that institution.

Mr. E. L. HORNING (cf. MOD. LANG. NOTES, vol. v, p. 29) has returned to Victoria University (Coburg, Ontario) as Professor of German and Old English. Professor HORNING received the Ph. D. degree at the University of Göttingen, in August of this year, the subject of his Thesis being "Zur Grammatik des Béowulf." During the time of his studies in Göttingen, Mr. HORNING presented two monographs before the German Seminary; namely, on the "Casseler Glossen," and on a late "Mid.-High German Continuation of the Rolandslied" (*Textherstellung*.) The latter he hopes shortly to publish.

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WELTER, H., 59 Rue Bonaparte, Paris. Monatlicher Uebersicht der bedeutenderen Erscheinungen des deutschen Buchhandels. Nov., 1890. Erste und zweite Hälfte.

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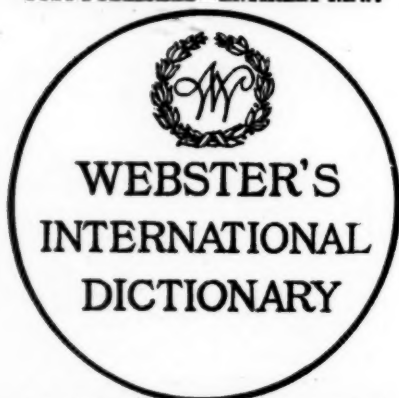
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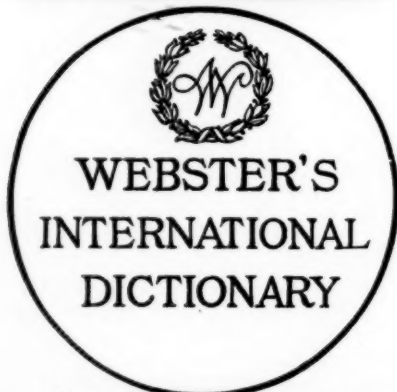
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